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BUBERIAN DIALOGICAL RELATIONS IN A SPECIAL ART EDUCATION SETTING

by

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A B S T R A C T

This thesis advances the concept of an alternative metaphor of educational and curricular philosophy as embodied in Kliebard's "Metaphor of Travel" (Pinar, 1975) and as illuminated by an analysis of Martin Buber's philosophy of dialogue and I-Thou creative, uncharted encounter in subjective confrontation. This philosophy is reviewed as stemming from Buber's background in Judaism and Hasidism and is then applied to currently reputable texts in art education for critical and comparative insights. An observational analysis of an actual classroom setting, potentially rich in dialogic encounter, is presented in the light of Buber's philosophy. It is shown that the selected special art education setting is rich in dialogic encounter in both I-It and I-Thou student-teacher relationships leading to the student's enriched self-concept which is in keeping with genuine dialogue and in particular to the needs of this special classroom. In conclusion, Kliebard's illustrative "Metaphor of Travel" is seen as a useful metaphor for educators seeking an alternative philosophic model as a basis for contemporary educational planning.

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CHAPTER 1

INTRODUCTION AND STATEMENT OF THE PROBLEM

Introduction

Today's changing curriculum scene has been summed up in the root metaphors of Herbert M. Kliebard (Pinar 1975).

The Metahpor of Production

The curriculum is the means of production, and the student is the raw material which will be transformed into a finished and useful product under the control of a highly skilled tenchician. The outcome of the production process is carefully plotted in advance according to rigorous design specifications, and when certain means of production prove to be wasteful, they are discarded in favor of more efficient ones. Great care is taken so that raw materials of a particular quality of composition are channeled into the proper production systems and that no potentially useful characteristic of the raw material is wasted.

The Metaphor of Growth

The curriculum is the greenhouse where students will grow and develop to their fullest potential under the care of a wise and patient gardener. The plants that grow in the greenhouse are of every variety, but the gardener treats each according to its needs, so that each plant comes to flower. This universal blooming cannot be accomplished by leaving some plants unattended. All plants are nurtured with great solicitude, but no attempt is made to divert the inherent potential of the individual plant from its own metamorphosis or development to the whims and desires of the gardener.

The Metaphor of Travel

The curriculum is a route over which students will travel under the leadership of an experienced guide and companion. Each traveller will be affected differently by the journey since its effect is at least as much a function of the predilections, intelligence, interests, and intent of the traveller as it is of the contours of the route. This variability is not only inevitable, but wondrous and desirable. Therefore, no effort is made to anticipate the exact nature of the effect on the traveller; but a great effort is made to plot the route so that the journey will be as rich, as fascinating, and as memorable as possible.

The first metaphor is a familiar educational model that is still an issue of debate. Some teachers nowadays resist this metaphor, while others embrace it. Most recently it has appeared under the title "Back to the Basics". Economy and efficiency are factors which prompt its recurrence, and it is in fact based on the model of industry. It was the mode of education to which schools had progressed in Europe before World War I (Cohen, 1979).

The second metaphor is now also a familiar one, embodying the notion of allowing the individual child to develop creatively. Creativity, freedom, individuality, self-expression, self-actualizing are all catchwords of the movement. This model of education was sweeping Europe in 1925 when Martin Buber addressed the third International Educational Conference in Heidelberg, German, in August, 1925, on the topic of "The Development of the Creative Powers in the Child". To this movement he addressed his alternative "notion" or metaphor, one in which the all important factor is not the development or release of the instinct of origination, but rather one which emphasizes the forces which meet this instinct, namely the educative forces, their "purity and fervour, their power of love and their discretion, into what connexions the freed element enters and what becomes of it" (Buber, 1947:113). He believed that the instinct of origination, left to itself, did not lead and could not lead to either of two forms, indispensible for the building of true human life: to sharing in an undertaking and to entering into mutuality, the building of a community of work. Hence the "Metaphor of Travel" suggested by Kliebard is quite suitable as he suggests curriculum must or may be "a route over which

students will travel under the leadership of an experienced guide and companion".(underlining mine)

The third alternative is a topic of most intense debate in curriculum studies today. The first and second metaphors are clear and have been incorporated in our present educational system, with both success and failure. However, it is the ever-present concern for improvement that engages curriculum theorists. This thesis will probe Buber's philosophy of education and its possible relationship as a "Metaphor of Travel" as presented by Kliebard, in order to illuminate the meaning of that third alternative and present food for thought to teachers, as myself, who may be searching for a direction more satisfactory than either of the first two alternatives presented by Kliebard.

Buber was well acquainted with both the first and second metaphors, being influential in many other spheres, besides educational theory: in philosophy, psychology, sociology, and theology. He has been described as a philosophical anthropologist whose central ideas on the nature of man's access to being always refer to the dialogue between man and existent over against him, as opposed to Plato's sense of man's access to being through ideal forms or Heidegger's being that shines forth in the existent (Freidman, 1965). For Martin Buber, dialogue and encounter between student and educator will be seen as critical in a "Metaphor of Travel". In this metaphor the teacher, according to Buber, is neither authoritarian figure enacting "thought control" of the child, nor the child's assistant, standing aside to watch the child develop freely. Instead we see the entering into dialogue of teacher with student. Hence it is not teaching that educates, but the educator, in every situation and meeting with the student, inside the classroom and outside. Knowledge

and creativity are indispensible, but more important than either is the teacher's complete presence, his genuine and responsible relation with the student. Reality is perceived by Buber as that which is between man and man, man and nature, teacher and student, not that which is a body of information to be "learned", nor as an essence to be developed in a child over there.

Statement of the Problem

The preceding "Metaphor of Travel" hints at a third alternative model for education wherein the educator acts in direct relation to the particular student, working from an inclusive comprehension of the student's own reality, not his own preconceived idea of the student. By experiencing, in imagination, from the student's side as well as his own position, the teacher will recognize two things: he is limited by otherness and is also extended by being bound to the other (Buber, 1979).

Thus boldly stated, the relationship may seem obvious. "Yet the simplest case of spelling out the obvious may gain significance, if not for its own sake, then as an innocuous beginning of considerations leading to more complex cases, cases either less common or of heavier consequences for the individual" (Wagner, 1973:74). Though often quoted as an exemplar of classroom dialogue, in the best sense of that term, Buber has not achieved much recognition among the practising ranks of the teaching profession though many teachers may unknowingly embody several of his precepts in their classroom conduct. Whether or not Buber is a helpful influence in the classroom remains relatively unexplored.

For this study, the question is, to what extent can we comment upon Buberian characteristics and their usefulness as applied to current classroom practice. A second underlying question is then, how the point

of view held by someone operating within a Buberian framework may provide an alternative metaphor for educational practice.

The Research Questions

Consideration of the problem has led to the formulation of questions which I will attempt to answer in the course of the study. The questions are:

1) What are the characteristics of Buberian dialogue as evidenced in classroom settings?

2) What comments may be forthcoming on the usefulness of Buberian dialogue, when it is evidenced in the classroom?

3) How may the point of view (or points of view) held by someone operating within a Buberian framework contribute to the creation of an alternative metaphor for education?

Terms

dialogue - According to Wagner (1980) dialogue is defined as reciprocity, meaning thoughts are developed in statement and response and in counter-statement and response. In a dialogue, the topic is fixed at the outset, but the direction to be developed is not defined by stating the topic; the outcome is open. Each participant contributes to his understanding of the topic and the initiator of the topic does not pick up where he left off, but where the other left off. If the dialogue is good, the participants may come to an agreement as a basis for continuing dialogue, and the process will repeat itself.

Because all participate in the development of the stream of thought of themselves and others, this is the ideal form of genuine intersubjectivity; actual give and take.

This does not mean the end is equally determined by all who participate. Some will contribute more than others.

This description differs from Platonic dialogue in that therein the imaginary figure of Socrates draws the dialogue to his own preconceived conclusions, illustrating the metaphor of the teacher as the intellectually dominant person, which is sometimes a good way; but this is not dialogue. In the course of this paper, it will be seen that this definition of dialogue is very much within Buberian outlines.

exceptional child - Although it is recognized that no one definition is universally accepted today (the term itself is very controversial), some definition may be useful to the reader. One definition is provided by Dunn's text: "An exceptional pupil is so labeled only for that segment of his school career (1) when his deviating physical or behavioral characteristics are of such a nature as to manifest a significant learning asset or disability for special education purposes; and therefore, (2) when, through trial provisions, it has been determined that he can make greater all-round adjustment and scholastic progress with direct or indirect special education services than he could with only a typical regular school program" (Dunn, 1973:7).

Research Methods Used in This Study

The largest part of this thesis is a philosophical analysis, incorporating also an observational analysis of an actual classroom situation. When I began this research, I believed that a "Metaphor of Encounter" was a suitable metaphor as a third alternative for educational curriculum. I specifically sought an example or illustration in which a teacher was an exemplar of that framework. Other styles of research, such as

ethnography or phenomenology, although of interest in revealing perhaps fresh insights into the nature of the chosen classroom situation, were rejected in the awareness that this thesis would seek an example for a predetermined point of view.

In the course of my research, I became increasingly aware that a "Metaphor of Encounter" was inadequate for the Buberian frame, for what actually happened in the observed classroom setting, or for my own conclusions. Further research in either an ethnographic or phenomenological style might be rewarding.

Delimitations of the Observation

The observation will deal with "exceptional children" in an art room setting precisely because one would expect in this situation a high potential for teacher-student relationships due to three factors: 1) small class size, usually found with exceptional children, 2) highly individualized responses, often requiring one-to-one relationships, typical of exceptional children, and 3) an art room environment which is highly conducive to teacher-student, one-to-one situations related to student-project execution.

Assumptions

The basic assumption is that teacher-student dialogic relations are desirable for three reasons. First, the evolution of whole, healthy persons in a whole, intact, integrated society is central to education, Artistic activity is often assumed to be therapeutic in nature. The writer assumes that the therapeutic nature of artistic activity in the classroom is more basically grounded in the dialogic relationships which evolve in the classroom: teacher-student, student-project, and student-

student relationships. Therapy is related to healing and healing is making whole. Second, it is assumed that situations of crisis and upheaval and resulting states of anxiety and meaninglessness are experienced not only among exceptional children or those labeled as having "coping problems", but among a good proportion of "normal" students. Third, authentic dialogue between teacher and student is assumed to be of equal importance to the presentation of subject matter in the classroom, for the degree and involvement of today's student in situations of crisis which disorient him/her often result in a sense of meaninglessness within the student in regard to the content and form of education.

Limitations

The primary observation itself has been limited to a small scale: one classroom, one teacher, and eleven students. The time limit of observation was six weeks, the length of a module unit of art in this particular school. It was believed, however, that this period was sufficiently long to permit observation of typical student-educator dialogue.

Implications of the Study for the Field

1) Brandt (1972) states the need for an appropriate model or theoretical framework with which to begin a study of behavior in a natural setting. Brandt notes that in field studies of the type represented by the present observation, hypotheses and procedures can be revised continuously as one gathers the data and learns more about a given situation.

2) This observation will add to the body of descriptive detail in regard to classroom behavior as advocated by Brandt. While other sciences are replete with catalogues and handbooks of facts about their phenomena

of study, the behavioral sciences have just begun to accumulate this type of data.

3) Most significantly, this analysis is expected to generate further thinking on possible variations on a third alternative model for education and possible action in that direction on the part of interested teachers.

CHAPTER II

REVIEW OF THE LITERATURE

Introduction

This chapter will first look at Buber's philosophy as it stems from his background in Judaism and Hasidism. Second, it will review Buber's particular views on education. Third, it will summarize Buber's particular interest in art and his connection with contemporary art education through a review of currently reputable texts in that field, and will conclude with a discussion of one prominent art educator's philosophy of the art education experience which is particularly related to the Buberian framework.

Buber's General Philosophy

Martin Buber, born in Austria in 1878, was raised by his grandparents in an atmosphere both intellectual and scholarly. His background was Jewish, particularly of that sect known as Hasidism. In his years at the Universities of Vienna and Berlin, he was influenced by studies of Kant, Nietzsche, Kierkegaard, Dilthey, Tolstoy, Ibsen, and Dostoevsky, as well as by psychiatry and art history. His doctoral dissertation was on the Christian mysticism of Meister Eckhardt and Jakob Boehme. A close friend was the social democrat, Franz Rosenzweig. Working from the dynamic orbit of many European crosscurrents, he was acquainted with such prominent thinkers as Freud, Merleau-Ponty, Heidegger, Mahatma Gandhi, Einstein, and Bertrand Russell.

Gabriel Marcel has described Buber's ideas as a "Copernican revolution".

> Marcel and others have noted that western thought has been encapsulated in a subject-object dichotomy, sometimes considering the objective impressions of it, sometimes considering our subjective minds as the given and seeking to validate the objective phenomena before us. Buber has given us a path to escape this dichotomy in his subject-subject epistemology and ontology in which both man and world gradually achieve verification through the continuing dialectic (Bender, 1974:101).

Herman Hesse nominated Buber for the Nobel Prize in 1949 for his Tales of the Hasidim; and Dag Hammerskjold, who was translating I and Thou into Swedish at the time of his death, nominated Buber for the same award for I and Thou. He received the Goethe Prize from the University of Hamburg in 1952, the Peace Prize in 1953, the European Erasmus Award in Amsterdam in 1963, and the Freedom of Jerusalem Award in 1965, as well as honorary doctorates in humanities, theology, and law. Buber died in 1965. His writings deal with the totality of life, from which center a writer such as myself may find application in the practice of a particular aspect of life, as in this case, the teaching of art.

Many writers of this century give emphasis in their work to the significance of the concept of intersubjectivity, interpersonal relationships, or as Martin Buber would say, that essential reality which lies between man and man. A brief sampling will reveal thoughts similar to Buber's, expressed in different styles for different disciplines.

Harry Stack Sullivan (1940) saw the field of psychiatry as a field of interpersonal relationships. Most mental derangements were seen by him to stem from the individual's construction of a social reality which blocks intersubjective confirmation so that there is no reciprocity of perspectives achieved in interaction with others. Others' motivations are no longer grasped in empathy but are defined in hostility.

Merleau-Ponty (1962), writing extensively on the subject of perception, goes beyond inter-personal relationships in stating: "We must discover a commerce with the world and a presence to the world which is older than intelligence" (Merleau-Ponty, 1962:52).

> Once man is defined as consciousness, he becomes cut off from all things, from his body and his effective existence. He must therefore be defined as a relation to instruments and objects, a relation which is not simply one of thought but which involves him in the world in such a way as to give him an external aspect, an outside, to make him 'objective' at the same time that he is 'subjective'! (Merleau-Ponty, 1964:Xix).

Schutz (Wagner, 1970), phenomenological sociologist, speaks of being born into the world of social relationships, an experience which is prior to the clear realization of the self as a self. He uses the terms of the pre-predicative experience as a direct experience of objects; and the predicative experience as indirect experience of the same, based on interpretive judgments and one's pre-existing store of knowledge. This train of thought has many similarities to Buber's more poetic expressions of the I-thou and I-it primary words.

No summary speaks better for Martin Buber than his own opening words of I and Thou first published in Germany in 1937.

> TO MAN THE WORLD IS TWOFOLD, in accordance with his twofold attitude.
> The attitude of man is twofold, in accordance with the twofold nature of the primary words which he speaks.
> The primary words are not isolated words, but combined words.
> The one primary word is the combination I-Thou.
> The other primary word is the combination I-It; wherein, without a change in the primary word, one of the words He and She can replace It.
> Hence the I of man is also twofold.
> For the I of the primary word I-Thou is a different I from that of the primary word I-It (Buber, 1958b:3).

As Buber's thought develops, he speaks of the three spheres in which the world of relation arises. One is our life with nature, next

is our life with man, and then there is our life with "spiritual beings", which Bender (1971) clarifies as referring to spiritual forms, a significant clarification for this paper. This goes beyond dialogue because it has to do with forms of art, knowledge, and action.

> Spirit is difficult to define. It is a particular term for 'the Between', especially the sphere of the between present and realized (,sic) between man and the transcendent, man and the Eternal Thou. It is not God Himself, but the between, the "life" of their I-Thou relationship. It is possible for this spirit to be corporalized or embodied into the tangible form a work of art in the broad sense. For example, there is the "life" of a musical composition--a symphony--embodied in the form of the musical score...The score is, then, a spiritual form.
>
> This embodiment of "life" into form can be the work of an individual or the work of an entire community over several generations...Speaking of the Hasidic legends, ...one could always make the mistake of reading the legend as a story for its own sake--see it as an object--and remain ignorant of the "life" it bears...The re-presenting of the "life" through the legendary form required not only the "gift" of the form bearing the "life", but also the "will" of the man to open himself and meet it (Bender, 1971:65-67).

A misconception of the I-It relationship as inferior to the I-Thou is found in the contemporary writings of Weinstein (1975) who speaks of "mere" I-It relationships (p.21) and "Alas, ...once the primary word 'I-Thou' has been spoken, the 'Thou' turns again into an 'It', a thing among things, able to be experienced and described as a sum of quantities only" (p.27). Rather, Buber sees both as equally important. Weinstein also stresses that Buber's entire philosophy is built on a concept of unity, unity between man and man, man and nation, universe and God. Not so. Buber's philosophy emphasizes the concept of dialectical growth from I-Thou to I-It back to a more fully realized I-Thou, with the possibility of continual expansion. This dialectical alternation and tension will ultimately result in unity, but our human condition of

reality does not realize the unity and can scarcely imagine it.

> In lived reality there is no unity of being. Reality exists only in effective action, its power and depth in power and depth of effective action (Buber, 1958b:89).

The nearest man may aspire to unity is within himself, where it is essential to entering into any authentic relation. The unified man is one who decisively responds to the Other and through his example, if he is a teacher, comes teaching which surpasses content communication.

We can trace Buber's thoughts on unity within a man to three sources: back to his own teacher, Wilhelm Dilthey, who taught unity as an inner freedom that springs from a historical consciousness - not as a ready-made solution to life's riddle. History teaches us to respect the portion of truth that is found in every world view. (Schaeder, 1973:45). Although Buber delved deep into mysticism and revelation, he did not forget this lesson and was not consumed by mysticism.

Secondly, his thoughts on unity derived from his study of Oriental religions, wherein he considered the idea of the world as something that happens to one, takes hold of one, which is unending relation running through one like a stream, as when Herman Hesse's Siddhartha becomes a ferryman.

> When Siddhartha listened attentively to this river, to this song of a thousand voices; when he did not bind his soul to any one particular voice and absorb it in his Self, but heard them all, the whole, the unity; then the great song of a thousand voices consisted of one word: Om-perfection...From that hour Siddhartha ceased to fight against his destiny. There shone in his face the serenity of knowledge of one who is no longer confronted with conflict of desires, who has found salvation, who is in harmony with the stream of events, with the stream of life, full of sympathy and compassion surrendering himself to the stream, belonging to the unity of all things (Hesse, 1971:135-136).

This sense of unity is within Siddhartha. Buber did not see realization of unity as an end in itself; but in the Western tradition, it caused him to recognize his task - "to make manifest the truth of the world" (Schaeder, 1973:98).

Third, in reflecting on the Isenheim Altar painting by Grunewald, the risen Christ absorbing all the "hues of being in his unity of spirit" expressed in color and tone by Grunewald, he says:

> This is not the Jew Jeshua, trodding the soil of Galilee and teaching in his day; it is also Jeshua. This is not the incarnate Logos, descending from timeless pre-existence into time; it is also the Logos. This is the man, the man of all times and of all places, the man of the here and now, who perfects himself into the I of the world - embracing, has himself become unified, a united doer...He, the united one, shapes the world to unity... Our world, the world of colours, is the world; but it is so in its mystery, in its glory - this glory is not that of the primal unity, but that of a unified glory achieved out of becoming and out of deed. We cannot penetrate behind the manifold to find living unity. But we can create living unity out of the manifold (Buber, 1963:18-19).
>
> Unity is not a property of the world but its task. To form unity out of the world is our never-ending work (Buber, 1963:30).
>
> Only when inner unity is lived, not thought, is it a reality.
>
> Religious truth is not a doctrine but a way, a way that is not found but lived (Schaeder, 1973:109).

To elaborate on the I-It relation, we find it is one of observing, experiencing, objective understanding, distancing and separating, and is necessary to genuine I-Thou relation which is direct, inclusive, affirmative, subjective, unconditional, unreserved meeting. I-Thou is saying yes to and with the essence of being. Rules of prior knowledge and cultural norms, preconceptions and analyses are set aside for the presence of being.

To us, coolly detached in this age of logic, analysis, calculation, and careful planning, living in a time space of past and future, the present-time, subjective concept of I-Thou may be alarming, even

terrifying when confronted, as if time is standing still in the chaos of pure being. To draw an analogy, it is as if in the midst of our active lives when we have made so many plans and have created so many problems which we are busily solving, the earth should catastrophically burst asunder and we be thrust into a dimension where our preconceptions are no longer valid, the "rules of the game" no longer apply, a being-ness of such all-encompassing power of immediate reality that an investment of our total being and presence is demanded. The reality of being, the direct confrontation of being as _is_, sets aside all as _was_ or as _will be_. The experience cannot be described, since that language takes us back to the I-It world; and yet this world of subjective confrontation, once consciously met, is not denied and is remembered as a reality more powerful than the I-It orientation to the world. To use a second analogy: to pin down the butterfly, to possess, to study, to appreciate the butterfly under glass, is not the same as to perceive the butterfly for a brief moment flickering colorfully through sunlight; and yet, for man, we see in these analogies man's twofold attitude to the one world. Both attitudes perceive and understand the world, are interrelated, one heightening the perception of the other.

> A third analogy is from Buber's own writing. In the work of art realization in one sense means loss of reality in another. Genuine contemplation is over in a short time; now the life in nature, that first unlocked itself to me in the mystery of mutual action, can again be described, taken to pieces and classified... (Buber, 1958b:17).

This is Buber's central theme.

An interesting comparison to Ronald Gregor Smith's (Buber, 1958) translation of _I and Thou_ appears in the 1970 translation by Walter Kaufmann who deplores the emphasis on _Thou_ for the reason that it often

brings to mind the God of theologians. He would prefer the title I and You as implying that each You is also an I, deriving from an idea of Kant's that all humanity, in our own person as well as in others, should be treated as an end also and not only as a means.

> Whoever says You does not have something; he has nothing. But he stands in relation (Kaufmann, 1970:55).
>
> The I of the basic work I-It, the I that is not bodily confronted by a You but is surrounded by a multitude of 'contents', has only a past and no present. In other words: insofar as a human being makes do with the things that he experiences and uses, he lives in the past, and his moment has no presence. He has nothing but objects; but objects consist in having been...What is essential is lived in the present, objects in the past (Kaufmann, 1970:63-64).
>
> Kaufmann notes the central gist of Buber's I and Thou.
>
> He singled out two relationships: that in which I recognize it as an object [even though a human being] especially of experience and use, and that in which I respond with my whole being to You...Buber wrote many later works in which he did not harp on Ich and Du. He was not a man of formulas but one who tried to meet each person, each situation, and each subject in its own way (Kaufmann, 1970:16).

Martin Buber's Background in Judaism

To understand Martin Buber, it is necessary to look at his roots in Judaism and in general the contribution of Judaism to our present western civilization, much of which is implicit and often taken-for-granted in any western philosophy of education. Leon Roth (1961) presents a good outline.

This history of the Jews can be traced back to Abraham, a man both "chosen" by God and who "chose" to believe in that God for the purpose of a way of life, a regeneration for mankind. This God was imageless and yet personal; not to be limited by any predefined concept of man's own making, and yet one who entered into covenant with a man, a Creator who is both personal and who demands personal response from Man. The new way of life involves neither a priestly cult nor a Pythagorean rule for initiates alone. Its essence is simple - "to do justice, love mercy, and walk humbly with God".

> Thus the 'way' of which we are now arrived at the culminating expression is as far removed from the orgiastic as it is from the utilitarian; it is neither an intermittent excitement nor a do ut des, a giving in order to receive. It is an enlargement of the heart, a 'uniting' of their personality; a refreshing, and a refashioning of the soul. It is life lived, here and now, in the secret place of the most high. It is the irradiation of everyday existence by the eternal (Roth, 1961:21).

From the Jews' own account, we see ideas which are part of the heritage of western man: election, or choice; vocation, or calling; freedom and equality; the duty of education; the all-importance of the moral element in life as man's response first to God and then to one another; morality as rational and universal; life as community; the positive endorsement of love of God and neighbor, both as feeling and action; reality and power of the unseen. All this echoes in Buber poetically as well as in our western thinking generally.

For purposes of contrast to Jewish thought, we may see the Greek contribution to civilization as reasoning, opposed to myth-making. Reasoning is giving an account of rather than depending on myth making, which involves the senses or imagination. Reasoning attempts to face up to reality rather than make-believe. Science is a product of the reasoning faculty. Science gives reasons for everything, is thus a unifying activity. Its end is in displaying nature as one,or monistic. The emphasis in scientific enquiry is on generality, not particularity - what is common to all, not what is particular to each.

In the moral sphere, where man is central, it is the particular, individual action which matters.

> There may be little difference between man and man, but that little is for morals all-important. Variety, both in the person and in the circumstance, is the very stuff of its existence. For morality implies responsibility and responsibility choice, and choice is possible only between alternatives... freedom is there...Man has a true self to which appeal can be made...It lies with man who can, if he will, re-form -- re-

create -- himself.

> Thus the world of moral action is the meeting-place between the human and the divine. Just as repentance makes a new man, so, in every doing of the right, man (in the Rabbinic phrase) is partnering with God in the work of creation (Roth, 1961:29-30).

Jewish thinking begins and rests on the idea of creation, not yet perfected and still at work. What God creates is also creative, as in man especially. Human action is seen not as a natural process, neither inevitable, nor determined either physically from without or biologically from within. Human action is what we do, not what happens to us. What we do is the fruit of moral choice and proceeds from character - motive and intention. Through chosen action man is continuously creative. This, at its best, is one with the divine creative act itself: "It is a choosing of 'life'" (Roth, 1961:31).

Roth suggests that the revival of science in modern times was a manifestation of the Jewish doctrine of creation, unpredictable and of ever-fresh possibility. Thus the universe becomes open - not closed, and an open universe requires an open mind, an attitude dominating the field of art also in this century. Jewish thought implies a world of limitless possibility.

Time and again in Jewish Biblical history, we see man involved in acts of free choice, creating his own part, within limits, in a drama that is not mere happening.

Equal to the idea of choice is the idea of service both to God for the benefit of humanity and to humanity in the name of God, with the hero seen as the servant who triumphs over suffering and through (not in) suffering realizes his own destiny, portraits reflected in both the Zaddikim and in Jesus Christ.

The Jewish tradition includes concepts of sin, judgment, punishment, remorse, a call to conscience, consciousness, conscientiousness, concepts which may seem lost to the view of the modern western period

which has emphasized "love" in recent years. Buber's writings all reflect the Jewish thought that the proper attitude of man towards man must be personal, because each human being reflects the likeness of God.

The theme of Abraham brought out of bondage, from "beyond the river" is repeated again and again as a Biblical theme. God is the source of the liberated man and has brought man from bondage into the possibility of covenant relation with himself, the Creator. The possibility of freedom is woven together with the theme of man's potential and need, response and responsibility in choosing this God as well as being chosen by this God. The way of this choice is life opposed to death - it leads to community of all mankind and open-ended possibility in creation.

In summary, we see in the Jewish tradition, Martin Buber's roots in the interpretation of man as potentially responsible one towards another in personal dialogue as well as open to endless creative possibility in dialogue with God, and as free to choose and explore this potential which is the way of authentic life. This is a way, a path of life, which corresponds to the "Metaphor of Travel".

Martin Buber's Background in Hasidism

To further understand Martin Buber, we look to his background in Hasidism, a source of his early writings and the inspiration underlying his later works. Hasidism grew out of Poland, spreading in the 18th and 19th centuries across Europe, despite persecutions. At the heart of Hasidism, as portrayed by Buber, is the hallowing of community and everyday life. Leading the Hasidic community is the strong personality

of the Zaddik, a leader who both touched the mysteries of God and the people of the community in a direct and personal way. The Hasids, or pious ones, embodied the concepts of sacrifice and joy in an awareness of the continual presence of God despite poverty and hardship.

In 1907, prior to his writing of I and Thou, Buber was just publishing The Legend of the Baal-Shem, stories of the founder of the Hasidim. He summarizes:

> The legend is the myth of I and Thou, of the caller and the called, the finite which enters into the infinite and the infinite which has need of the finite.
>
> The legend of the Baal-Shem is not the history of a man but the history of a calling. It does not tell of a destiny but of a vocation. Its end is already contained in its beginning, and a new beginning in its end (Buber, 1969:13).

Buber explains the teachings of the Hasidim thus:

> God can be beheld in each thing and reached through each pure deed (Buber, 1958:49).

Through a situation of choice, the man who begins to live life with holy intention enters into the hallowing.

An enchanting myth in "The Life of the Hasidim" exemplifies one of the two kinds of intention: the kavana or intention of receiving and redeeming all souls and all sparks of souls that have sprung from the primeval soul and have sunk and become scattered in all creatures. In redemption, they conclude their wandering and return home purified. All men are the abode of wandering souls which also dwell in all creatures and forms imprisoned. They strive from form to form toward perfection. Those which cannot purify themselves are caught and make their homes "in lakes of water, in stones, in plants, in animals, awaiting the redeeming hour" (Buber, 1958 a). The meaning and mission of kavana is that it is

given to men to lift the fallen and free the imprisoned. Each person has a sphere of responsibility allotted to him to be redeemed through him.

> The sparks are to be found everywhere. They are suspended in creatures as in walled-up caves, they inhale darkness and they exhale dread; they wait. And those that dwell in space flit hither and thither around the movements of the world, like light-mad butterflies, looking to see which of them they might enter in order to be redeemed through them. They all wait expectantly for freedom (Buber, 1958a:101-104).

If this passage suggests an animistic religious belief of an earlier time, it also relates to the very contemporary existential assertion of man's domain of freedom in choice, choice in intention, as well as Buber's I and Thou concept of man's three spheres of relationships - man with nature, man with man, and man with spiritual beings. This is the kavana of receiving, the redemption of the sparks.

> There is a second kavana, the kavana of giving.
>
> It bears no stray soul-rays in helpful hands; it binds worlds to one another and rules over the mysteries, it pours itself into the thirsty distance, it gives itself to infinity... Its path is creation, and word before all other forms of creation (Buber, 1958a:106).

Speech and forming action are seen as the dimension that is no redemption, but is creation. Herein is a recognition of the power that is given man through his relationships, a reinforcement of the same powerful concept of man's power of choice as effective creation through speech and action, the dialogical in one's meeting with the other.

Echoes of the myth are found in Frankl's Man's Search for Meaning, which was born in Nazi concentration camps, far from myth.

> For the meaning of life differs from man to man, from day to day and from hour to hour. What matters, therefore, is not the meaning of life in general but rather the specific meaning of a person's life at a given moment... One should not search for an abstract meaning of life. Everyone has his own specific

> vocation or mission in life; everyone must carry out a concrete assignment that demands fulfillment. Therein he cannot be replaced nor his life be repeated. Thus, everyone's task is as unique as his specific opportunity to implement it (Frankl, 1963:172).

Frequently, in Buber's tales of the Baal Shem and later masters, we see the allegory of the Zaddik setting out on a journey, in the course of which some insight into the meaning of life is revealed or renewed. Buber speaks of "hitlahavut" or ecstacy which is not a sinking into eternity but is rather an ascent to the infinite from rung to rung. "To find God means to find the way without end" (Buber, 1969:19). The holy man is one who travels on. Limitless are the possibilities open to the man who searches for God and the way.

Rabbi Zusya's younger son said:

> The zaddikim who, in order to serve, keep going from sanctuary to sanctuary, and from world to world, must cast their life from them, time and again, so that they may receive a new spirit, that over and over, a new revelation may float above them (Buber, 1978).

The maggid of Mezritch said:

> Every lock has its key which is fitted to it and opens it. But there are strong thieves who know how to open without keys. They break the lock. So every mystery in the world can be unriddled by the particular kind of meditation fitted to it. But God loves the thief who breaks the lock open: I mean the man who breaks his heart for God (Buber, 1978).

To sum up Buber's experience of Hasidim, we hear again the themes of responsibility, man to man and man to God; and of freedom - in choice and into new creation with God - a sense of the urgency and calling of the search into new creation, new possibility. Again, the "Metaphor of Travel" is suitable.

Martin Buber on Education

This potential responsibility for redemption and creation is carried into Buber's lecture on Education which was delivered in Heidelburg in 1925 at a conference on the topic: "The Development of the Creative Powers in the Child". Buber was reacting against two trends in education. The older one, the traditional view, regarded children as receptive vessels for the storage of culture and tradition, and the newer, creative view, was toward the development of unlimited freedom and creativity in the child. The second trend permitted the child to grow and develop without inhibition and unnatural restraint or interference on the part of the educator. Buber's point was that although both views offer valuable insights, more important is realization that true, human life is shared enterprise, an entering into mutuality. The delicate guidance of the teacher is the all-important factor in education.

> This almost imperceptible, most delicate approach, the raising of a finger, perhaps, or a questioning glance, is the other half of what happens in education (Buber, 1979:115).

Who were model teachers? We have noted that Buber studied, not historical religion, but comparative religion. He found, through his studies, in the founders of the great religions the truth of a teaching that is lived and practised, which was later to become the secret of his own influence (often seen as coming from his existentialism). In Buddha, Lao-tzu, or Jesus, as in the Zaddikim, he found the fulfilling man who is himself the teaching - the truth that is handed down from generation to generation as a way of life and not as knowledge about the nature of being (Schaeder, 1973:99).

> A helper is needed, a helper for both body and soul...the zaddik...He can heal both the ailing body and the ailing soul...over and over he takes you by the hand and guides you until you are able to venture on alone. He does not relieve you of doing what you have grown strong enough to do for yourself. He does not lighten your soul of the struggle it must wage in order to accomplish its particular task in this world (Buber, 1978).

His life must be the example and so the students must be aware of his life. He must work with the people until they are ready to receive what he can give them. The students, in turn, build up the Zaddik in his hour of need.

Further to this concept that the teacher <u>is</u> the teaching, Buber sees education as effective selection of the world by the educator. Everything impresses the student and forms character, but the educator consciously selects what he will impress on the student (Buber, 1947: 135).

> He fails the recipient when he presents this selection to him with a gesture of interference. It must be concentrated in him; and doing out of concentration has the appearance of rest. Interference divides the soul in his care into an obedient part and a rebellious part. But the hidden influence proceeding from his integrity has an integrating force (Buber, 1979:117).

There is only one access to this student for the educator - his confidence.

> He feels he may trust this man, that this man is not making a business out of him, but is taking part in his life, accepting him before desiring to influence him (Buber, 1947:135).

The educator must experience from the other side. This is not empathy, which is identification with the other, nor is it caring, which carries a note of condescension, but is the extension of one's own concreteness. One recognizes both his extension through the other and his being limited by the other, and this is a dialogical relation. The

educator must gather the child's real presence, not his idea of the student into his own store as "one of the bearers of his communion with the world, one of the focuses of his responsibilities for the world" (Buber, 1947:126). The inevitable question is, "How can I do that in a classroom of thirty children?". It must follow that any teacher who agrees with the Buberian mode will also begin to insist on teacher:student ratio in any given learning situation being commensurate with his abilities to deal with each in some measure as individual persons. A doubter will say, "That's impossible, the tax-payer will never support it.", to which the Buberian will rejoin that the whole point has to do with open-ended possibilities of new creation in the face of impossible and imposing reality.

Perhaps it was as founder and director of the Israeli Institute for Adult Education from 1949 to 1953, an institute which trained teachers for work among immigrants in the camps, that Buber most directly addressed modern teaching practice through his real dialogue with the situation of crisis in Israel at that time.

A former pupil of Buber's, Aubrey Hodes, has written a book in which he gives personal testimony to Buber as a teacher.

> The real teacher, he believed, teaches most successfully when he is not consciously trying to teach at all, but when he acts spontaneously out of his own life. Then he can gain the pupil's confidence; he can convince the adolescent that there is human truth, that existence has a meaning...He felt that it is not the teacher's task to tell the pupil what is right and wrong in absolute terms, to dictate what is good and what is evil in general. What the teacher should do is 'to answer a concrete question, to answer what is right and wrong in a given situation...'
>
> His method was not pedagogical in the narrow sense. He was little concerned with the how of teaching, with such matters as syllabuses, methods, and examinations. What concerned

> him was the why - how to give the pupil a sense of his identity, of his organic unity; how to show him the way of responsibility and love. This is what Buber looked for when judging the success of a teacher (Hodes, 1971:117-129).

Hodes discusses a meeting in December, 1962, in Buber's home in Israel where he met with twenty-five Israeli teachers to discuss "How to Educate After What Has Happened in the World", referring to the crisis situation in which Israeli teachers and students found themselves at that time. One of the teachers explained the problem:

> Our youth are caught up in a crisis of values. We as teachers preach one thing, but the reality is very different both here in Israel and in the world as a whole." Buber replied: "You have touched on a very important point, which cannot be settled in one or two sentences. In my opinion, only life itself can answer your question. You ask how we go about implementing the Ten Commandments in our time in our country? Everything depends on the situation, on the correctness of each situation. The commandment to honor your father and your mother can take on different forms in varying situations.
>
> The same is true of 'Thou shalt not kill'. I once contemplated something and then realized that what I wanted to do was in effect the equivalent of killing. In the end it is the situation that interprets reality. It follows that there cannot be absolute answers to questions such as you have asked...
>
> The teacher must show the pupil the direction. He must point the way. But the pupil must make the journey himself. And you show someone the direction only when he wants to go the same way - the way of realization, of throwing his whole self into the journey.
>
> I consider the profession of teaching the most important in human society. But this is on the condition that the teacher should be a teacher on whom the fate of society rests. Clearly there are objective theories of education. But for myself, I doubt whether these are valid in practice. The teacher can have an influence. And the most effective way to influence a pupil is through example. Not the overt example, but the hidden, which is proved unconsciously, without any didactic intention...

> I do not like talking about principles. I prefer to discuss different situations. But these are not fixed. Perhaps the situation of tomorrow.
>
> According to Hodes, "He looked for faces that were struggling for form and shape. Then he helped them achieve identity. And those whom he taught in this way, through the power of his person, not by preaching but through answering concrete questions, became his pupils during his life and after his life (Hodes, 1971:117-129).

The last question arising is: teaching what? Not to a cultural image, such as the Christian, the gentleman or the citizen, but toward the "image of God" (Buber, 1947:130). Buber's use of the term "God" is not self-explanatory, since this term has widely varying subjective meanings for each individual who uses it.

Herbert Read sidesteps this problem in saying:

> The very fact that we can differentiate our objectives shows that they are good only for a particular time or civilization. When these temporary and partial aims fail us, we can only fall back on what Buber like other mystics calls the imitation of God...a remote but not an impracticable aim, towards which we can proceed step by step, through the realm of beauty to the realm of truth (Read, 1958:295).

Friedman (1960) interprets the passage in this way:

> The task of the educator...is to bring the individual face to face with God through making him responsible for himself rather than dependent for his decisions upon any organic or collective unity (Friedman, 1960:180).

Walter Kaufmann comments:

> The sacred is here and now. The only God worth keeping is a God that cannot be kept. The only God worth talking about is a God that cannot be talked about. God is no object of discourse, knowledge, or even experience. He cannot be spoken to; he cannot be seen, but he can be listened to. The only possible relationship with God is to address him and to be addressed by him; here and now - or, as Buber puts it, in the present. For him the Hebrew name of God, the tetragrammaton (YHVH), means HE IS PRESENT...in this context it would be more nearly right to say: He is here...

> Where? After Auschwitz and Nagasaki, where? We look around and do not see him. But he is not to be seen. Never (Buber, 1970:25-26).

Kaufmann goes on to talk of the epigram of an early edition of I and Thou:

> Thus I have finally obtained from you by waiting/ God's presence in all elements. But Buber clearly separates himself from pantheism by the following: The abyss and the light of the world,/ Time's need and the craving for eternity, Vision, event and poetry:/ Was and is dialogue with you (Buber, 1970).

So Kaufmann reveals that the little classic was dedicated to Buber's wife, Paula, "grounded in an actual relationship between a human I and a human You". A central stress falls, Kaufmann states, on You, not Thou.

> God is present when I confront You. But if I look away from You, I ignore him. As long as I merely experience or use you, I deny God. But when I encounter You I encounter him (Buber, 1970:25-26).

In Between Man and Man, God is that which responds to man's search for existential meaning, the response that meets this cry of man and is recognized by many as taking the form of a personal God. This search and longing, which echoes in today's student, is allegorically and beautifully described in the opening paragraphs of Buber's essay on "Dialogue", told as his dream of the double cry.

> The dream begins in very different ways, but always with something extraordinary happening to me, for instance, with a small animal resembling a lion-cub...tearing the flesh from my arm and being forced only with an effort to loose its hold. The strange thing is that this first part of the dream story, which in the duration as well as the outer meaning of the incidents is easily the most important, always unrolls at a furious pace as though it did not matter. Then suddenly the pace abates: I stand there and cry out. In the view of the events which my waking consciousness has I should have to suppose that the cry I utter varies in accordance with what preceded it, and is sometimes joyous, sometimes fearful, sometimes even filled both with pain and with triumph. But in my morning recollection it is neither so expressive nor so

> various. Each time it is the same cry...When it ends my heart stops beating. But then somewhere, far away, another cry moves towards me, another which is the same, the same cry uttered or sung by another voice. Yet it is not the same cry, certainly no "echo" of my cry but rather its true rejoinder, tone for tone not repeating mine, not even in a weakened form, but corresponding to mine, answering its tones - so much so, that mine, which at first had to my own ear no sound of questioning at all, now appear as questions, as a long series of questions, which now all receive a response. The response is no more capable of interpretation than the question. And yet the cries that meet the one cry that is the same do not seem to be the same as one another. Each time the voice is new. But now, as the reply ends, in the first moment after its dying fall, a certitude, true dream certitude comes to me that now it has happened...If I should try to explain it, it means that that happening which gave rise to my cry has only now, with the rejoinder, really and undoubtedly happened. Finally, once again he gives the cry and awaits the response, which he finds is already there. It exceeded the earlier rejoinder in an unknown perfection which is hard to define, for it resides in the fact that it was already there (Buber, 1947:17-19).

The conclusion of what Buber meant by "God" is just this. An individual, in recognizing that eternal reality has to do with the meeting of the one with the other, becomes unified within himself in the recognition that his cry meets response.

> ...the myth of I and Thou, of the caller and the called, the finite which enters into the infinite and the infinite which has need of he finite (Buber, 1977:13).

Then he in turn becomes the response bearing this message in his person; he is enabled to turn in responsibility to his fellow man. This draws together all of Buber's thoughts on education. This is how the teacher is the teaching, pointing the way, through his being present to the student in concrete reality, unified in this realization of reality, being the example himself and thus enabling the student to trust and eventually become again another being unified in realization and responsible to other persons, capable of meeting also.

Finally, Buber himself speaks on his doctrine.

> I myself have no "doctrine". My function is to point out realities of this order. He who expects of me a teaching other than a pointing out of this character, [the character of the suffering servant, found in the Zaddik, Jesus of Nazareth, one who turns to and teaches his followers in response to Eternal presence in God and in his fellow man] will always be disillusioned. And it seems to me, indeed, that in this hour of history the crucial thing is not to possess a fixed doctrine, but rather to recognize eternal reality [the meeting of the One with the Other] and out of its depth to be able to face the reality of the present (Buber, 1953: xiii).

To summarize, then, the following points have been discussed as a means to grasp the essence of Buber's philosophy. First, the world is interpretable through relational terms: I-Thou and I-It. Secondly, the early basis of Buber's philosophy can be traced to his Jewish and Hasidic background, and third, education is effective selection by the educator. Again, the "Metaphor of Travel", wherein the curriculum is a route travelled under the all-important leadership of an experienced guide and companion who helps the student find his own way, suffices. The teacher shows the pupil the direction; he points the way. But the pupil must make the journey himself.

Buber and Contemporary Art Education

For Buber, art exists as a dialogic encounter. In "Distance and Relation", he talks of primitive man's transition from forming functional tools to forming art work.

> Man has a great desire to enter into personal relation with things and to imprint on them his relation to them. To use them, even to possess them, is not enough, they must become his in another way, by imparting to them in the picture-sign his relation to them (Buber, 1965:66).

From his Hasidic background he derives art as this: a man is confronted by a form which desires to be made through him into a work.

This form is not the offspring of his own soul, but is an appearance which steps up to this man and demands the effective power to be. "To produce is to draw forth, to invent is to find, to shape is to discover" (Buber, 1965:52).

He expands this concept into discussion of the dialogic. Art is only art when it is taken up in dialogic relation, not when left as an object of analysis. In bodying forth, the artist discloses and leads a form across into the world of It. The work then may be objectively described and analyzed. Yet from time to time it may again meet a receptive beholder as I-Thou, an existence rather than a sum of traits. Buber sees art as a basic capacity for meeting the world, not merely serving a symbolic function.

A review of currently reputable texts on the topic of art education should reveal if and to what extent the Buberian concept of dialogic relation, both I-It objectivity and I-Thou possibility is held as a significant point of departure for the practice of art teaching. It would be expected that some degree of the dialogic I-Thou relation could be evidenced because of the nature of art, a discipline wherein direct confrontation as subjective reality has long been a respected approach.

One would expect to see both primary words used, in some sense as direction for teacher-student, student-student, and student-project relationships if the essence of art, education, and the combination of the two is perceived as related to the Buberian framework.

In Laura Chapman's Approaches to Art, an opening statement recognizes the teacher-student sphere. "Your role as a teacher will be to mediate the child's education in and through art" (Chapman, 1978:4).

She speaks of the other mediators in the child's experience of art - the quest for wealth, success, and upward social mobility. Buber dealt with this as a reason why education need not follow traditional lines of inculcating cultural models, since this comes about naturally. For this reason choice or selection of educative content as purposeful is crucial. "In this way, through the educator, the world for the first time becomes the true subject of its effect" (Buber, 1947:116).

Chapman states that "The kind of influence the school should have is the central problem in art education" (Chapman, 1978:6), and resolves the problem by suggesting the role of art in society must be re-emphasized.

This sounds very democratic, yet here Chapman is clearly the educator selecting the effective world for teachers of art. Her rationale follows:

Functions of General Education	Purposes of Art Education
Encourages personal fulfillment.	Encourages personal fulfillment through art experience.
Transmits the cultural heritage.	Transmits an appreciation of the artistic heritage.
Develops social consciousness in youth.	Develops an awareness of the role of art in society.

Chapman defends her rationale in the name of democracy. "In a democratic society, the power to determine the quality of life is shared by all the people, not just one person or a self-appointed few. The need for enlightened citizens leads to three primary responsibilities of general public education and, by implication, of art education" (Chapman, 1978:19). It is important to see a distinction here. This is

not the voice of democracy that sees three primary responsibilities - this is Chapman, the educator, the selector of content.

Buber would challenge the purpose of art education as personal fulfillment through art as highly questionable. Chapman says, "When children use art as a means of expression and as a way of responding to life, it becomes a source of personal fulfillment" (Chapman, 1978:19). Buber would strongly argue this point, stating that action which leads to individual achievement is a "one-sided" event. The force in the person goes out, impresses itself on material objectively, and the movement from person to world is complete. Spirit goes out from the originator and does not enter him. He cannot foster mutuality with his work.

> As originator,...man is solitary. He stands wholly without bonds in the echoing hall of his deeds. Nor can it help him to leave his solitariness that his achievement is received enthusiastically by the many...Only as someone grasps his hand not as a 'creator' but as a fellow-creature lost in the world, to be his comrade and friend or lover beyond the arts, does he have an awareness and a share of mutuality. An education based only on the training of the instinct or origination would prepare a new human solitariness which would be the most painful of all (Buber, 1947:114).

"To transmit the artistic heritage" is good so long as the selection of content is again recognized to be purposeful and selective through the medium of the educator. "To develop an awareness of the role of art in society" also depends upon content selection by the educator. This could be interpreted by an individual educator from one extreme of service, the maintenance of a conservative status quo - to another, the quest for new possibilities. Chapman's interpretation is her strongest point for dialogic encounter in that what she describes as the role or function of art in society would draw the child

into encounter with his immediate, lived-in environment. She does not, however, probe deeply into the underlying meaning beyond suggesting that such is present in environmental forms of design and needs to be explored.

From her rationale, Chapman goes directly into a discussion of various art forms and processes which are necessary for successful student-project, I-It experiences. In Chapter III, "Understanding the Artistic Process", she discusses inception, elaboration, and refinement. Touched upon very briefly are various philosophic ideas, such as John Dewey on art as a form of communication requiring an appreciative audience for its completion; but no one particular viewpoint is the subject of elaboration. Chapman suggests that for children, the teacher-student relationship is the source of motivation, and extensively specifies several objective, concrete sources of stimulation for the inception of an idea.

Chapman's implicit appreciation for the sense of I-Thou in man with art is expressed as art criticism is broached under the topic "Perceiving and Responding to Visual Forms".

> The ability to see visual forms is a natural endowment of those blessed with vision. Perceptual skills are essential for a number of tasks, including reading, writing, and scientific observation. However, the ability to respond to works of art and to the visual environment is not simply a matter of decoding symbols and of noting the observable porperties of things. It is a predisposition, cultivated by instruction, to search for expressive meaning in visual forms (Chapman, 1978:64).

Art criticism always brinks dangerously toward over-emphasis on objective analysis rather than direct entering into relation with the form or reaching through it to the artist. Chapman offers several "methods for criticising art" which border distinctly on the desecra-

tion of the dialogue between man and art. The nearest Chapman comes to describing the aesthetic experience of entering into relation is touched in terms of "empathy", the projection of one's own personality onto form, and the admonition that conscious effort be made to establish proper psychic distance, a balance between total objectivity and total subjectivity, which is a very objective value judgment. Nowhere is there a suggestion that the aesthetic experience of entering into relation with, for example, Picasso's Guernica can be a gripping, awesome moment affecting all one's future dialogue with life. Continuing under art criticism, Chapman suggests an interactive or group discussion, implying student-student relationships, but these are only a means of making critical judgments on the art work, not a meaningful encounter in itself. Children's artistic development is discussed at length, which will be of assistance to the teacher in "taking in the child". The child studied thus is understood in the primary sense I-It; and this can be most useful if handled delicately as a preface for the potential I-Thou, seeing the child as he really is, not as an idea of the child based principally on generalizations as these.

Near the end of the text, Chapman talks of individualizing the program which

> may mean that teachers affect each student's life. Effective communication with children is always based on empathy with how each child sees, thinks, feels, and acts - trying to understand things from each child's viewpoint. But at the same time, teachers should not merely reinforce the status quo but extend, enrich, and sharpen each child's awareness of what life has to offer. The basis for meaningful teaching and learning is communication - a sharing of experience that both acknowledges and transcends differences... (Chapman, 1978:374).

The Chapman text is very useful for the beginning teacher who has not formed a personal philosophy. Its approach is politically inoffen-

sive and touches a wide range of practical situations. From a Buberian perspective, it is strongest in the I-It dimension and the spheres of teacher-student and student-project relationships.

A second text currently in wide usage is June King McFee and Rogena Degge's Art, Culture and Environment (1977). The particular perspective of this text is art as a vehicle for cultural communication. Recent awareness of the cultural dimension stems from the racial difficulties of the 1960's in the U.S., the tide of immigrants from south of that border, the Viet Nam conflict brought to public consciousness through television, and the impact of young, educated people travelling from country to country. This text responds to a popular awareness and a political situation of this time and is a practical guide on how to teach art through culture.

Transformed into Buberian dialogue, some of the principles on which the book is based are:

1) Make your ideas and feelings more expressive to others and more meaningful to you. This suggests dialogue in the sphere of man with art forms and man with man, an extension stronger than the Chapman point of personal expression.

2) Increase your perceptions of visual qualities and in handcrafted, manufactured, and natural things. Here the man with environment theme, which includes "spiritual" forms, is stressed.

3) Create functional, meaningful, aesthetically pleasing objects to enhance your life style. This objective brings to mind many provocative questions as to how that which is "meaningful" will be divulged. Also, what does the term "life style" suggest? Is this literally the making of one's "life" into an object of "style"? What is the implication of the

I-It to I-Thou dynamic dialectic here?

4) Learn about other people through the ideas and qualities they express through their art and the ways they design their homes and neighborhoods to create environments that reflect their values and beliefs. This relates directly to man with man and man with spiritual forms.

5) Assign ways to make your own environment, your classrooms, homes and communities more humane places to be: visually, socially, ecologically. Some definition of humane is wanted here, but to speak not only of visual but social design is another step toward Buber.

6) Select activities that will help children and young people of different backgrounds and aptitudes for art work towards those goals appropriate for their readiness. As a reflection of authentic teacher-student dialogue, this is promising.

As to art and the individual, "Art provides us with a record of our experience and a springboard to new learnings" (McFee, 1977:6). This is closer to Buber than the idea of art as personal fulfillment. Art becomes a communication system. In the sense of I-It this is of interest and grows out of the view of traditional anthropology which attempts to understand a culture analytically and objectively.

A questionable statement is made that it is everyone's responsibility to learn how to deal with their environment and that design is the key element. The key element from Buber's view is the fundamental fact of man with man, and no amount of careful designing can take precedence before this. Man's sense of responsibility derives from an awareness of the essence of being and nothing less.

The text then goes into a lengthy discussion of drawing and design

as objective means to seeing and responding to environment. Many practical exercises are suggested.

McFee and Degge recognize the purposes for creating art both for oneself, for expression, and for others, as communication, in agreement with Buber who says:

> Life is not lived by my playing the enigmatic game on a board by myself, but by my being placed in the presence of a being with whom I have agreed on no rules for the game and with whom no rules can be agreed on (Buber, 1947:202).

Where McFee and Degge objectify and separate the purposes of art extensively, Buber writes poetically in terms of the primary word I-Thou: art "...is the work and witness of the relation between the substantia humana and the substantia rerum [things], it is the realm of the between which has become a form" (Buber, 1965:66). Buber refers to the nude as sculpture down through history,

> ...which can neither be understood from the givenness of the human body nor the will to expression of the inner state, but only from the relational event that takes place between the two entities that have gone apart from one another, the withdrawn 'body' and the 'withdrawing' soul (Buber, 1965:66).

When the McFee-Degge text elaborates on art for oneself and speaks of these artists depending little on others for ideas, the authors seem to mean rather that these artists discover newer symbols, relatively less often used for forming. Similarly, when speaking of art for others, they seem rather to be thinking of artists who use more commonly known and accepted symbols for communication. Only briefly mentioned is that those who seek to communicate through art may have need for others' reactions to their works. Student-student relationships are at one point encouraged more strongly in the environmental problems section, a more obviously social situation.

The strong emphasis in the book invites teacher-student relationships,

particularly in the teacher gaining a heightened awareness of individual differences, psychologically, developmentally, and culturally; and more important, student-environment awareness, in which culture is included. There is a subtle implication that student-student relationships will grow from heightened awareness of legitimate variations. All these aspects are dealt with in the I-It dimension.

A curious statement is revealing. "Some artists use their own subjective experience as scientists use nature. They search for truths that underlie the visual order of the universe" (McFee, 1977:276).

This would seem to set a value upon the I-Thou subjective experience which is the heart of art. When the artist turns from the subjective moment of meeting and objectifies it, it is in order to reveal meaning, to communicate the experience to others with some of the intensity of presence with which he was first confronted. This is quite a different use from the purpose for which scientists sometimes "make use of" nature, which is to further describe, make useful. Both artist and scientist at times search for new relationships, new and revealing harmonies. The statement made by McFee requires interpretation.

Overall, this text seems somewhat more akin to field study in archaelogy than to artistry. As admitted in the "Rationale", it is influenced by research in psychology, anthropology, and sociology with no mention of philosophy. It tends to be a scientifically objective attempt to use cultural artifacts as scientists use nature. There is a sense that herein is revealed a new set of rules which can be depended on by teachers of art as useful teaching directions and in the production of more artifacts. Here is a danger in seeing culture as another formula, another means. The spirit of genuine art activity, which in-

volves search for, understanding, ascribing and discovery of meaning is not wrestled with in these pages. Nor, it follows, is it revealed how a student might use art as a tool in his personal quest for meaning.

A beautiful story is in Genesis: Jacob wrestled all night with the angel, and as day was breaking, he was given a new name, full of meaning - Israel, "because you strove with God and with man, and prevailed" (New English Bible, 1970:37). This timeless analogy tells of both the quest of man for meaning and the finding of meaning in I-Thou relationships. This is a dimension McFee and Degge miss in this otherwise useful text on means for teaching art.

Edmund Feldman, author of Becoming Human Through Art, is well acquainted with Martin Buber. In reference to the title of his book, the third and last to be discussed in this section, there is a quotation in Hasidism and Modern Man:

> Man cannot approach the divine by reaching beyond the human. To become human is what he, this individual man, has been created for. This, so it seems to me, is the eternal core of Hasidic life and of Hasidic teaching (Buber, 1958a:42, 43).

The author recognizes this text as a search to respond to the upheaval of the educational climate of the 1960's, and it is expressly intended to address radical transformations in what has been called art education. This attitude of search, of questing, prevails throughout the book, and in this sense the book has a quality of artistry lacking in the two previously reviewed texts. Feldman uses a term, "aesthetic bias", to describe his attempt.

Feldman refers to "Buber's immensely important little book, Between Man and Man. He describes authentic learning as the longing of a self to overcome the isolation that the human condition imposes on us. Learning is seen as joining the self with an other, which may be a person,

idea, form or thing (Feldman, 1970:130-131).

A person does not set out to create art or music or literature - he is impelled to say something, and art is the result. Feldman would have all the arts accessible for children, not just as exercises in mastery of technique, but as adventures in extending the self, combining and exchanging with the selves of others.

Midway through the book, Feldman proposes a new theory of art education based on the humanistic theory, the study of man through art. There are two features of the reasons for creating art, one involving personal authenticity, the other teleological design; this is art both as origination, which is a natural tendency, but also as meeting with reality, a reaching into the lives of others, the aspect of response and meeting, which must be learned. In this sense it is seen as moral activity, one of the earliest opportunities a person has for acting like a moral agent.

In this he paraphrases Buber:

> I know no fulness but each mortal hour's fulness of claim and responsibility. Though far from being equal to it, yet I know that in the claim I am claimed and may respond in responsibility, and know who speaks and demands a response (Buber, 1947:32).

In the conclusion of "What is Man", Buber poetically frames the thought:

> If you consider the individual by himself, then you see of man just as much as you see of the moon; only man with man provides a full image. If you consider the aggregate by itself, then you see of man just as much as we see of the Milky Way; only man with man is a completely outlined form. Consider man with man, and you see human life, dynamic, twofold, the giver and the receiver, he who does and he who endures, the attacking force and the defending force, the nature which investigates and the nature which supplies information, the request begged and granted--always both together, completing one another in mutual contribution, together showing forth man. Now you can turn to the individual and you recognize him as man according to the possibility of relation which he shows; you can turn to the aggregate

> and you recognize it as man according to the fulness of relation which he shows. We may come nearer the answer to the question what man is when we come to see him as the eternal meeting of the One with the Other (Buber, 1947:247).

All discussion of technique and process folows Feldman's humanistic model. In Chapter VIII, "The New Creative Situation", Feldman apologizes for his use of the term methodology as applied to his discussion of dialogue, since it is "an evil word in some circles" (Feldman, 1970:190). However, the I-Thou always must return to I-It, and so methodology returns. At this point, Feldman's appreciation for Buberian dialogue in all aspects may be viewed as well established, and the balanced procedure is well in order.

Specifically looking at teacher-student relations,

> A central task of teaching is to imagine yourself into the minds of the people you teach...Teachers invent their pupils ...continuously correcting their artificial constructions in the light of what they see and know about them as real people (Feldman, 1970:43).

It is not enough for the teacher to imagine the child's individuality, nor to experience him directly as a spiritual person and then to acknowledge him. Only when he catches himself "from over there" does he baptize his self-will in reality (Buber, 1947:128).

Today's teacher, according to Feldman, will plan <u>with</u> his/her student. He suggests that teachers must master a dialogic technique. He retains Buber's idea of the teacher as leader and initiator and sees the child as having genuine input into lesson planning. He suggests that the teacher must hear what the children hear while he is speaking, and that the teacher seeks a spark of interest in the children which can be kindled into a flame of interest that both teacher and student want to do. This is the confrontation of a real problem, a point of beginning. This sensitive searching out and discovery joins

teacher and students together as human beings in a shared world. The significance then lies in that the problem discovered has grown from within; it was not assigned from outside.

This brings to mind a recently televised interview which related that among the problems of learning disabled students was that of their inability to establish goals for themselves; we as teachers and parents tend to do that for them, too often, thereby reinforcing their lack of confidence as well as denying growth abilities to do so for themselves (CBC Edmonton, March 23, 1980).

> Genuine dialogue, then, revolves around the search for a real problem - something that truly concerns your pupils (Feldman, 1970:192).

The child then explores the meaning of this problem or interest. Feldman discusses the stage of elaboration and expansion. The child may write, question, collect pictures, string out words, draw, doing something that will become public. One will resist the impulse to create and display, probably slow down the rate of production, extend the incubation. The teacher guides, questions, tries to sense when the child is ready for execution. In this way, the child is always in dialogue with events and objects which confront him, as well as, to some extent, his community around him.

Feldman reiterates his strong point on the child's art as an act of expression related to the problem of communication. After execution, the results are shared with others. What he makes is informed by the consciousness of a group who care about, or are involved with, anything he does. He suggests that the world of teaching, unlike the art gallery world, must offer an organic consumation of the creative process. This is a theme which none of the other texts herein reviewed has expressed.

Feldman suggests evaluation be made in terms of acknowledging the child's courage, decision-making abilities represented, and in term of appreciation as response. In summary, we see Buber implicit in Feldman's text. Well balanced between I-Thou and I-It emphasis, the spheres of teacher-student, student-world, student-project are interwoven in an imaginative text.

The greatest effect of existentialism and the most radical change by the writers herein reviewed from earlier art program descriptions in the area of student-environment encounter and student-culture encounter. There is a growing recognition of the importance of looking at the real, lived-in world as students find themselves in its midst. The subjective immersion in life is objectively extrapolated for reflection. To this extent the writings are oriented toward man with nature as well as man with spiritual forms. Teacher-student relations are quite strongly exemplified, particularly within the I-It frame, but relatively little extension has occurred from these spheres into the more vital encounter, man with man, or as we would find it in the classroom, student with student and student with world. Particularly lacking, with the exception of the Feldman book, is the probing of the I-Thou dimension, a sensitizing to awareness of that stream of subjective immersion which varies in every classroom encounter. Even in Feldman's book, due to organization and stated central themes, it is questionable that one could clearly detect this as a central theme unless specifically sought.

Moving outside the framework of working texts available to art teachers but still within the philosophy of a broad art education perspective, Tarmo Pasto, artist and educator, writes of man's dialogue

with form in his heavily illustrated volume, The Space Frame Experience in Art (1964).

Pasto discusses form concept as a motor-perceptual phenomenon rather than a visual conceptual experience. He speaks of the space-frame experience in art, which he sees as a biological and psychological approach to perceptual motor form.

Moving from the idea that primitive language originates from man's early contact with resisting organic and inorganic objects, he believes that recent scientific and rational language has robbed us of emotional and meaningful contact with objects. Objects make up our entire world; we ourselves are moving forms in a world of objects. This experiencing of objects has developed within the vertical moving human a visual-motor mode both in the gathering of perceptual data and in artistic expression.

Understanding and expressing through the visual-motor mode has been typical of artists for the past five thousand years. This is what has made their art "solid". These art works were received by the public as corresponding to their own motor set.

Pasto, like Merleau-Ponty, speaks of the work of Cezanne. According to Merleau-Ponty, Cezanne

> wanted to depict matter as it takes on form, the birth of order through spontaneous organization...Only one emotion is possible for this painter - the feeling of strangeness and only one lyricism that of the continual rebirth of existence...The painter recaptures and converts into visible objects what would, without him, remain walled up in the separate life of each consciousness...he must wait for this image to come to life for other people. When it does, the work of art will have united these separate lives (Merleau-Ponty, 1964:13, 19-20).

Pasto describes Cezanne as the first painter to be aware that his work

was about the experience of motor form and the realization of space and distance. He notes that although the camera was in use during Cezanne's working life, it does not record a live, perceptual-motor feeling of form movement, which Cezanne surely recognized.

Pasto goes on to explain that a human's emotional and physical security demands that he establish an effortless perceptual-motor relationship to his forms and space. It is to his body posture that he relates movement, position, and resultant meaning. The human has a basic need of warm, affective union with objects as a psycho-biological need. By contrast, in the schizophrenic's art work, we see objects thin, edgy, elusive and easily shattered; forms which have crept into "normal" modern art expression. Schizophrenic art is also characterized by the lack of a visible body image, a need for exactness, detailing; it reveals the need for escape into the infinite texture of the world, a divorcing of emotion from reality. Similarly, we see in much of today's art a surface, a visual exercise, not the pulsating spatial promenade from surface to surface that establishes the life line of communication and experience. The latter is an approach to an understanding of motor form that is sensory, not intellectual.

Pasto suggests that a child needs to be encouraged to develop a series of perceptual-motor relationships to his form. He describes a number of particulars as guides for the teacher to enable the student to experience and express this motor-space relationship to form; for example as the need for verticals and horizontals in a picture, a need for sufficient space in the picture plane for the realization of figures by the viewer because if the figures are overlarge, the spec-

tator doesn't have a chance to go forward to meet, thus controlling the motor situation.

Essentially the perception of artistically created motor space has to do with one's own body image or space-frame.

> No space is achieved unless it can be felt or experienced as an actual inner feeling of movement back into the painting and the surface of the canvas not dissolved but retained as an extension of one's own space frame (Pasto, 1964:105).

> In the field of meaning the space-frame concept of perception - expression seems to offer a theory that meaning is directly related to one's body dynamics, that otherwise there can be no meaning. Man must relate to his universe, which is the only meaningful relation. Perhaps the Gestalt theory of meaning as relevant to organized wholes can be very much to the point when that whole is organized about the central core of one's own being (Pasto, 1964:110).

The concept is essentially in harmony with much of Buber's thinking.

In summary of the relationship between Buberian thought and contemporary art education, we have reviewed four books. Laura Chapman's Approaches to Art and June King McFee and Rogena Degge's Art, Culture and Environment will be seen as most useful in the objectifying I-It relational encounter. Art, Culture and Environment especially emphasizes a new encounter between student and a broadened cultural base. Both are useful as outlines for the beginning teacher who has not yet formed a philosophy. The philosophical base of Edmund Feldman's book Becoming Human Through Art is revealed to be Buberian in inspiration, incorporating both the concepts of responsive I-It and I-Thou encounter. Tarmo Pasto's philosophy in The Space Frame Experience in Art embodies Buber's thoughts on education in that he has effectively selected what he sees as significant curriculum for the student and is also a model teacher, who is the example both through his own art work and his teach-

ing. He has set forth to resolve a problem of the art experience, not abstractly, but as his vocation, through his painting as well as his teaching. He is to be emulated by art teachers, not in what he says but in that he has found his own resolution and by that example he may encourage others to their own resolutions in their own "travel along the way". Here Tarmo Pasto is indeed the teaching.

CHAPTER III

OBSERVATION ON AN ACTUAL CLASSROOM SITUATION

Introduction and Planning for an Observation

Early in my exploration of effective teaching and its relation to Buberian dialogue, I sought to find an illustration, an example of dialogic encounter in an ordinary, contemporary school setting. This chapter describes the settings and the students observed in the preliminary and main informational situations. Permission to carry out the observation was first sought from the Edmonton Public School Board; and after exploration on my part to determine willingness of the co-operating teachers to participate, two teachers agreed to act as subjects and informants.

The classroom observations were to be studied as unobtrusively as possible so steps were taken to minimize the effect of my presence in the classroom. Time was allowed for me to become accepted as a routine fixture, remaining in the background as much as possible. A very general explanation was given for my presence, and the specific and complete nature of my study was not made explicit. It was important to follow procedures that least threatened persons and put them most at ease. Although I took care not to be drawn into the classroom situation, trying rather to remain an uninteresting part of the classroom background, I did from time to time go about the room and ask a student what he/she was trying to do or if a student liked what he/she was doing. I did so because personal experience suggested that a silent stranger might result in more uneasiness amongst the students than one who makes even a small attempt at verbal communication and

contact.

The preliminary observation was recorded on video tape while the main observation involved extensive note-taking during the class period. Attention was directed towards:

a. verbal interaction between persons

b. non-verbal actions and interactions

c. patterns of action or non-action

The many anecdotes recorded were subsequently examined and studied for evidence of Buberian dialogue. Use of the anecdote has been amply validated by Piaget (1926), and by large numbers of his followers.

Finally, at the conclusion of the field studies, I interviewed persons involved in an attempt to discern what meanings various encounters had for them. In trying to get at meanings, I tried to keep from lapsing into subjectivity by referring to different points of view - between self and teacher, self and student, self and principal and between groups of students, as suggested by Brandt. (1972)

The Setting for the Preliminary Observation: Havelock School

As a means of checking myself for comparative response in what were to be may later personal observations, the preliminary observation was carried out in a setting similar to the main observational setting. This preliminary observation was made in one class period in an Edmonton school, in the classroom of Miss Meadowes. The school is an attractive, newer, well-lighted and spacious structure in a pleasant suburban region near a large, green field suitable for sports, a large shopping center, and condominium-style family living units. This is a prevocational school for mildly retarded twelve to fourteen year old students, some

of whom will go on to vocational training, some of whom will end their education at this level. These students have learning and/or physical disabilities. A one half hour aduiovisual tape was made of a typical classroom activity period, which was then shown to three person, all familiar in a professional capacity with teaching situations, in order to see from their own individual and differing perspectives how they would describe the presented video-tape. It was supposed that similarities and differences of personal interpretation would be revealed, including my own biases, through comparison with their stated description of what was happening in this classroom. Where I might see dialogue, another might see a busy or noisy classroom, an open learning situation, or any of many possible interpretations.

The Setting for the Main Observation: Primrose School

The main portion of my observation was carried out at Primrose School in Edmonton, which is a sandstone structure built shortly after the turn of the century, a handsome structure in its day. The building is situated on the edge of a steep ravine overlooking the river and park areas, closely surrounded by new high-rise apartments and commercial developments, yet retaining a few tall trees and a small playground area. Although recently remodeled, the school has an antique character both dignified and decayed. I observed a six week regular session of an art class from April 14 to May 23, 1980, which is the normal length of time these students meet for one subject of study before rotating to another subject study session. As described by the teacher, Mrs. Armitage, the students are ages fourteen to sixteen,

learning disabled and emotionally disturbed. Classes are small - none has over fifteen students at one time. At the time of the initial interview, the teacher spoke of her main purpose in being there as having to do with the development of self concept in the students.

I sat with the class throughout the session, with no equipment more obtrusive than a notebook and pen. After I was introduced to the class on the first day, my presence did not seem to interfere in any way with a normal routine class procedure, and this was later confirmed both by the teacher and the students in the follow-up interviews. Extensive notes were taken of actual classroom activity and interaction, which were then carefully scrutinized for apparent dialogic encounter.

This particular class was of thirteen to fourteen year old students, initially of nine boys and two girls, which number decreased over the six weeks. All students were at the Year Two and Year Three level, meaning they have passed one in this school which accommodates the three levels before promotion to a vocational school.

Unfortunately, the common mode in a classroom of as many as twenty-five students to one teacher minimizes chances to observe a Buberian dialogue. In any event, the relative academic standing of the class being observed is less important than the opportunity to see one to one relationships on a regular basis.

CHAPTER IV

ANALYSIS OF THE OBSERVATIONS

Introduction

This chapter deals with 1) a description of the preliminary observation, 2) the analysis of the one half hour preliminary observation which was presented to three persons, all professionals in the teaching field, 3) a portion of the descriptive type observation at Primose School, including interviews with students, teacher, and principal at that school, 4) points of observed dialogic exchange at the school of the primary observation, and 5) analysis of my observation at Primose School and its relationship to Buberian thought.

Description of the Preliminary Observation

The one half hour film clip was made under my direction and with the assistance of a professional film maker who was told to focus on student-student interaction, student-project interaction, and particularly student-teacher interaction. The students were seated centrally and in close proximity to each other, close to working facilities such as cupboards and sinks. Thirty minutes of film covered the entire class period from beginning to bell. One interruption occurred with the entrance of a salesman, which is not unusual in a workshop area such as this.

Analysis of the Preliminary Observation: Havelock School

Person A - A Professor

The film of Miss Meadowes' special art education classroom was first shown to a professor in Educational Foundations at the University

of Alberta, April 16, 1980. He was totally unfamiliar with the nature of this thesis. He was asked to describe generally what he saw.

He described the teacher as a fairly low-key, non-authoritarian type who had her projects well organized so that the students, although noisy at first, were interested in what they were doing. He saw a structured, well-run classroom wherein the teacher trusts the students and they have a certain amount of respect for her. She was helpful to the students, apparently involved to about the right degree for what she wanted to accomplish, not overly imposing herself on the situtation. Although it was a special-education setting, he could detect nothing special, unusual, or atypical in this particular filmclip. He could see that the informality might be a problem in a larger classroom, but was working well with the small group of about twelve students here. This was the extent of his comment.

Person B - A Professor

The film was next shown to a professor in art education at the University of Alberta, who was familiar with the direction of this thesis at this point, although not in detail. He saw in the film a climate for dialogue in the non-distracted attention given by the student to his project and saw the use of the child's art product as the basis of dialogue involving student with student and student with teacher.

Describing the student's interaction, he noted the sharing of tools, the watching of each other, at times almost covertly, indicating an interest in each other's projects, as well as a certain amount of tapping and touching each other. He noted that the teacher, after an interruption by a salesman, moved to the group rather than either going

behind her desk or announcing that she was finished with the salesman. He noted that she used a question as a means of enlisting support from a student. She said, "Got a bag?" no doubt anticipating the answer was "No." Then, "OK, let's get a bag." indicating non-verbally, "I'm moving with you." rather than saying, "Get a bag."

He saw what he described as close-focus interacting when she was working with her head down, bent closely over one of the student's projects, and that she worked carefully and respectfully on their projects. Moreover, as together the teacher and student were unraveling yarn, this professor saw the interacting as a physical bond between the two actors, with both getting involved in the action.

Finally noted was clean-up time at the end of the period, which had domestic overtones of family "washing-up time" after a meal together. The teacher assisted the students here, and the professor noted the conversation at that time to be quiet, intimate, with friendly smiling, as contrasted with what had directly preceded, which was a "breaking off" series of actions including words delivered over the shoulder, while on the move, differing also from the prior form of actions during the peak activity time. Altogether this setting was seen by this professor as one rich in potential for observation of many forms of dialogue, both verbal and non-verbal.

Person C - The Teacher

Third, I talked with Miss Meadowes after showing her the film. One facet of the class which particularly impresses Miss Meadowes is the way she sees the students as being surprisingly helpful to each other, despite the fact that they come from a "rough" background. This is what she saw as special about "special education".

She noted that a lot of one-to-one individual work, teacher with student, often gives these students an initial boost of encouragement. She tries to be very straight-forward with the children and to treat them as 'normal' children. With normal children, she believed her tactics would change since they catch on faster. Here students must be disciplined a lot; they need a lot pointed out to them, they need the one-to-one relationship which she felt regular students need less. She noted that many of these students seem to have fewer friendships because of their distance from the school. She was, in fact, caught up short on trying to treat one child as 'special' who was physically handicapped. In trying to help Judy, a crippled girl who had fallen, to get up, both Judy and the other students told her not to; it was "just one of Judy's days".

In regard to the yarn incident, Miss Meadowes stated that she helped because of the short time. She thought the student would feel better if she helped. She tries not to become emotionally involved and tries to build up a resistance to becoming overly involved.

She was amused by what she called "reversal of roles" at one point in the film where a girl quizzed her as to "Well, what would you do?" and saw this as a role inculcation from her own modeling. As to why she answered a student's question on what to do about backache, she said she tries to respond to all questions.

She explained that she helped in the clean-up because of the busing and she wouldn't want them to be late. She mentioned that many of the students are from one parent homes, and they often see her as "mother" and even call her that inadvertently sometimes.

Persons D and E - Two Students

Last, I spoke to two girls in the class who had been directly involved with Miss Meadowes during the period. I did not expect them to be particularly articulate in a short interview as this was, but I did seek confirmation of general attitudes. When asked how they felt about the teacher and the class, they enthusiastically agreed they like the teacher and the projects. The teacher is "nice and helpful", and they might do these kinds of projects later on as hobbies. As we talked, the bell rang, the students were dismissed; and brief though this talk was, it did serve to confirm a positive feeling, within the students as well as within the teacher, regarding the classroom environment.

Description of the Main Observation

(Excerpted and Condensed from Field Notes)

It is spring and the students have decided they want to build kites rather than drawing a leaf unfolding. Okay, Mrs. Armitage says, they'll build kites. Informally, Mrs. Armitage begins talking about kite building with one student as she sits across the table from him. She discusses with him what materials he will need for his kite and that this was what they needed the bamboo for that she had left in the room last week. She mentions that the "mess of left-over bamboo" is "disgusting" and uses the moment to walk to the box that last week had contained a "beautiful bunch of about twenty bamboo poles", but which the students broke into small pieces during her two day absence last week. She and the student look rather pensively down into the box. The destroyed bamboo is mentioned informally a couple of times over the next two periods, but never as part of a lecture on respect for property - only that it would have made beautiful kites and now they don't have it.

Meanwhile, she 'gives a boy heck' for messing with another project behind the divider. He seats himself at her desk and works diligently, as if to regain her approval.

Another boy approaches, eager to make a kite. By degrees, she gets him to say he has never made a kite before. She gets him to see that to make a kite in small model form would be helpful.

Meantime, two boys have destroyed the project behind the divider about which she had just chastised the other boy now seated at her desk.

Enthusiasm is building in all the students about kite building now. Even Dale has left off his courtship of the new girl and is searching for sticks and wire. Nobody has asked Mrs. Armitage how to build a kite. Most have thrown themselves directly into making a T-bar kite frame from scraps they find about the room, some dismantling their last projects or using a scrap of bamboo.

She tells Reg she would like see him please do something with his time. He says he could make a kite frame better at home. She proceeds to help him begin a kite frame by getting and handling materials with him, which serves to get him involved.

Lila has wrapped a plastic bag around her kite frame and asks Mrs. Armitage how she could make her kite fly better, which Mrs. Armitage then discusses with her, as well as suggesting that she may also want to decorate it.

Students are now using masking tape and black plastic bags which Mrs. Armitage has just retrieved from outside the room.

Kelly directs Mrs. Armitage's attention toward his swollen lip and he is dismissed from class to look after it.

Mrs. Armitage moves to Rob and begins talking to him about why he

gives up so easily and what would make a change. He agrees after a few minutes to make a small model.

The swell of enthusiasm is now a rush of activity flowing in and out the common territory. Students go outside with any structure and try to get it into the air.

Mrs. Armitage ties a tail on one of the boys' kites while Trudy discusses with her how to improve her structure.

One by one the kites come back into the room, usually broken or crushed. By 2:20, one kite has flown; the others are either failures or wrecks. Mrs. Armitage calls the students to gather around her desk. Reg says, "She's going to give us a psychology talk."

Mrs. Armitage opens the discussion by saying that one kite has flown and the others did not. Why? What can they do? They are subdued, not angry, and still apparently interested.

The students agree that they will have to do some thinking, and maybe a plan is a good idea. Maybe they must take more time with their projects, maybe experiment with paper and use their imagination, bring materials from home.

Mrs. Armitage decides this is to be a contest. When the kites are all finished, they will go down the hill back of the school to the Kinsmen Field House and have a weiner roast, but this is only if they take their time and do a good job.

The students resume their kite construction with an attitude of more deliberation. Reg, still at her desk, discusses plans for a box kite (which he never makes).

Mrs. Armitage has taken Will out into the hall for some discussion on his behavior and returns to talk to Lila about the shape of her kite,

perhaps a seagull, which Lila says would never work. Mrs. Armitage tells Bob to use a series of shapes for his kite. She says, yes, he is smart, in response to a muttered comment of his and does not chastise him for his misuse of materials. He changes the subject to his sketch book which he tells her is full and that his Mom brings home tons of materials for him to draw on. She is not diverted. She tells the class to clean up.

Reg hasn't done anything all period and ends by tapping Mrs. Armitage on the head with a folded paper. She stops him by saying, "Do I do that to you? Okay, then, don't do it!"

Monday morning the class meets again. "Who has brought materials for their kite?" No one. She reminds them of the contest and the need for materials. They may work together on the kites. She directs them to another project, tone drawing, since they have no materials. She proceeds as normal to assist them, to counsel Carl who is having a behaviour problem, and then at the end of the class to discuss with the group that they shouldn't laugh at Carl because he is having a problem. The Monday class is over.

On Tuesday, several have brought at least sticks, an indication to Mrs. Armitage that they do have some interest in the project, so kite building is resumed. They begin around the desk as usual; Mrs. Armitage checks to see who has what materials. Some will work in pairs today.

The students are measuring for kite shapes. Mrs. Armitage is measuring for one student, "How long do you want this piece?" He responds; she measures and marks. Then she leaves the room to get a bandaid for Lila who has cut herself and has returned to the room after an unsuccessful search for a bandaid in the office. Mrs. Armitage has more

success; with the bandaid, she brings extra white tape which she gives to Reg to use on his kite.

Students are milling around, getting their materials, in and out of Mrs. Armitage's desk and cabinet. She seats herself with the girls at her desk and they discuss cartoon drawing which they want to work on. Mrs. Armitage offers to run off copies of the pages of the examples that they want.

Mrs. Armitage asks Reg to come with her to help carry a roll of plastic into the room.

Jim's kite is finished, and Mrs. Armitage has given him a new deck of cards. He is behind the divider now. The girls are working together and have decided they will decorate their kites with cartoons. The room is quiet, a rare moment. Only six students are here today. Mrs. Armitage continues to cajole and encourage, sitting with them, assisting on their work, leaning over, or kneeling by their projects.

She talks to Rob about having a good attitude toward his work and putting it into action and later cautions him about cutting himself.

Trudy is now sitting, not working, on the table. "Why aren't you working on your kite?" Mrs. Armitage asks, and talks then to her about designing her kite. She will have to use another shape, since the one she has is an old commercial kite frame. Two students defend Trudy and say in her defence that there is only one kite frame shape. Sitting beside Trudy, Mrs. Armitage raises her voice, addresses the other student, "Why should she be able to use that when the rest of you have to make your own?" She tells Trudy she is not going to use it that way. She sits again with Trudy and Lila and keeps encouraging them in another frame shape. There is no further protest.

Jim is cutting plastic and Mrs. Armitage tells him to be careful because they should get three kites from it.

Working with the girls, she addresses Will over her shoulder, then Jim. She has suggested a certain shape to Trudy, shows her the shape, and tells her to experiment and do some thinking.

Reg, leaving the room, turns off the light switch, looks back at Mrs. Armitage to check her reaction, switches off another and then switches the lights back on.

Carl has returned to class from talking to the counsellor. Mrs. Armitage says that Jim wants Carl to help him and make a team like everyone else, thus gracefully drawing Carl back into class activity. She asks if things are better now. They discuss his problem for just a brief moment at the table with the other boys. The other boys are quiet.

Mrs. Armitage proceeds to clean an iron for Reg who has said he can't stand steel wool. She insists that Rob get off the table in order to avoid cutting himself. He asks if he can think about it and she says, "No!" She doesn't point out to him that his knife is upside down while he is trying to cut with it.

Carl seems to be happy to be back in class working with someone. Jim and he get paint cooperatively.

Trudy is into her second frame, a larger one of her own design. Mrs. Armitage says, "Good!"

Reg and Bill have now quite a nicely designed kite on a frame. They decide to leave it in the office for protection. Jim and Carl's has been cut and it has not been ascertained by whom.

As they gather around Mrs. Armitage's desk at close of the period, Mrs. Armitage initiates discussion about the kite being cut up; it is

not to be happening again; it is not a nice thing. They say they think Reg did it. She apparently doesn't want to affix blame. They are told not to go around wrecking each other's projects. "Okay? Please? Right?" The topic turns to agreement to a weiner roast and discussion of Kelly's swollen lip. Class is dismissed.

The following day, students are finishing kites. Mrs. Armitage has sent Jim and Kelly with cash, which she procured from the office, for getting balsa and dowels. Trudy and Lila are working together. Bill and Will's partners are absent and Dale is working alone. The girls and Mrs. Armitage discuss the weather and Lila's dog briefly, and then materials for decorating their kite, including oil base paint.

"Finishing up" is in the air. The girls paint their kite, the boys are trying to make their kites more sturdy, and Mrs. Armitage seats herself at her own desk to finish weaving she has done for another teacher. From there she is telling the girls about cleaning the table with turpentine. The room is quiet today; three boys are absent.

Mrs. Armitage tells Dale, who was absent yesterday, in response to his question, that Jim's kite was cut up with a knife. "Someone must have been jealous," he says. Mrs. Armitage replies, "I don't know, but it wasn't very nice!"

She leaves the room to get the girls hand lotion and tells them there is no need for them to be running around the school.

While the girls' kite is drying, they go back to drawing cartoons. Dale is discussing with Bill how to reinforce and finish his kite.

Will has been trying to stir the red, oil base paint by himself at the sink. Suddenly he has splashed the red paint down his trouser leg and over his shoe. Mrs. Armitage, unperturbed, assists him with

cleaning up the mess, the floor, the surrounding area. She doesn't get angry. He cleans diligently, sheepishly, and apparently relieved by her attitude.

She tells the girls their brushes are not clean enough and they should soak them some more. There is some little joking about the painting Will has done. He asks Mrs. Armitage if his cleaning job is okay. She tells him to put some hand lotion on and has returned to her weaving.

Lila is leaning over Mrs. Armitage's weaving and talks about how her Mom does this but she better not get blue paint on it and Mrs. Armitage says she probably already has got red paint on it.

The boys have returned with no dowels and Mrs. Armitage says she will get some tonight.

Gathering around teacher's desk, Lila is doing Trudy's hair. They discuss where they are in kite building, and their next project. Will is saying he's wrecked his pants so he can get some new ones and Mrs. Armitage says "Oh, yeah, so you can blame me - No way!" That incident, rather than disastrous, turned out to be a moment of cameraderie.

Mrs. Armitage says she will need some help on the year book and there seems to be tacit agreement that they will "help her". There is no sense that this is their project so they will have to do it.

Kelly has been sitting in Mrs. Armitage's seat with his feet on the desk. She asks him to take them down please; she doesn't really like feet on her desk. He complies.

The boys are putting hand lotion on, another intimate moment of sharing. They agree, most of them want to go on the weiner roast on Monday.

The next day is the last class day before kite flying and the weiner roast. Most students are busy working on their kites. Mrs. Armitage is working at her desk on a paper and responds to their comments from there. Will, Bill and Bob seem to be working on the yearbook at a table behind the divider. Kelly and Dale are working on the floor on kites.

Another teacher comes in to talk to Mrs. Armitage. Lila, seated now between the two teachers, contributes to the conversation.

Jim approaches with his completed new kite. Both Lila and Mrs. Armitage comment on it. His new kite is a different design and the teacher says she prefers it to his other,more conventional one. Trudy is decorating her dried kite with cartoon characters.

Mrs. Armitage converses with a student across the room and behind the divider, picks up a knife from the floor that has been lying there some time, says to no one in particular, "Who left this knife on the floor?" with some exasperation, but not unpleasantly.

Kelly and Lila are winding kite string together. Will has begun a new project, a God's eye. Jim brings Mrs. Armitage a brush to show her how well he cleaned it with the turpentine.

Mrs. Armitage asks Dale if he wants to roll the plastic up for her (which he took apart for himself, but which she doesn't mention). Then she helps him, tells him, "Thanks," and puts it away.

Will tells her he'd ask her to a bush party but she's a teacher to which she replies that she grew out of bush parties in high school.

The students gather around the desk at period end. Kelly lifts up her chair. She says, "Kelly, I don't like you lifting up my chair!" He asks why. She explains, "You just don't go around lifting teachers up

in their chairs! You do it once more and I'll paste you one." She is firm but not angry - drawing a line between useful teacher-student dialogue and familiarity. He settles for sitting on her desk, which she ignores and this concludes class.

In conclusion, the kite flying contest and weiner roast are a success, two prizes being given, chosen by the students, and the class moves on to a drawing unit.

Points of Potential and Actual Dialogue

While it is recognized that a certain artificiality is imposed by grouping, this is done for the purpose of clarifying what I saw as indirect and direct dialogic encounter in an ordinary teaching situation. The entire class flowed organically in the actual situation. Student-teacher dialogue could not be separated from student-project nor student-student interaction, although the principle focus of my attention was directed to teacher-student encounter. Several points for both potential and actual dialogue are outlined first and then discussed as follows:

Indirect Means of Dialogue

A. Territory
    1. Condition of the common territory
    2. The circle around the teacher's desk
        a. Before classwork
        b. After classwork
        c. The lesson demonstration
    3. Teacher movement into student territory
        a. Their tables

b. Direct physical contact

c. Touching, working on their projects

d. Using their tools

e. Proximity to student

f. Eye contact

g. Pattern of mobility

4. Student movement into teacher territory

a. Her desk

b. Direct physical contact

5. The room divider

a. Trust

b. Privacy

6. The keys

7. Access to teacher's desk

8. Invasion of territory by outsiders

B. Teacher-to-student interaction, indirect communication

1. Knowledge of students

2. Constant presence to students verbally

a. Conversing with former students

b. Conversing with outsiders

c. Talk directed toward other students within room

d. Talk of outside situations irrelevant to these students or their projects.

3. Laughing, joking with students

4. Varied tone of voice - friendly to angry

C. Student-to-teacher interaction, indirect communication

1. Nature of the student

2. Frequent conversation irrelevant to the topic

3. Occasional misbehavior

Direct Means of Dialogue - Primarily Verbal

A. Teacher to student communication

1. Day 1, rule setting

2. The projects

3. Personal problems

B. Student-to-teacher communication

1. About the projects

2. Personal problems

3. Territory

Discussion of Points of Potential and Actual Dialogue

Indirect Means

A. Territory - The territory discussed is all within the boundary of the classroom walls and includes the physical plant, materials, and the physical bodies within the room.

1. Condition of the common territory - This is an old school with large windows from which can be seen traffic, pedestrians, trees and sky. The ceilings are high; there is ample elbow room; no one is crowded. Materials are sparse, tending, outside the shelves by the teacher's desk, to be chaotic, void of use, untidy, a few scrappy odds and ends. It would hardly be described as a well-equipped, tidy classroom. The further you move from the teacher's desk, the more it appears a "disaster" area. Two other areas are relatively undamaged by the students. These have to do with displays arranged by the teacher, apparently earlier in the year. The condition of those areas reflects

a student respect for the teacher, as they were never mentioned during the period of my observation, as well as the ample space allowed by the small class size. There is here no sense that the physical plant is more important than the students.

2. The circle around the teacher's desk is formed by the seated students. This encourages informal exchange between students and teacher.

a. Before classwork, the students gather closely around the teacher who is seated at her desk. They are comfortable and close, touching and leaning on the desk, seated on chairs and stools. (At its best, this recalls an imagined zaddik with his followers in poorly-furnished and dimly-lit rooms of long ago.)

b. After classwork, after being reminded of clean-up, the students again gather around the desk, usually having been told to do so, but often without being told.

c. The lesson demonstration - This is often given at the teacher's desk by herself and often with students participating.

3. Teacher movement into student territory. After students are directed to begin a project, the teacher moves with them into their own territory. This seemed to me to demonstrate a willingness expressed by the teacher to meet each student on his/her own ground.

a. At their tables - The teacher moves randomly from student to student around the room, sometimes seating herself on a chair by the students, occasionally on the table by the student. She seldom returns to her desk seat before the period's end.

b. Direct physical contact - The teacher has no reluctance to body contact, but rather a positive way of touching, often patting,

putting her arm around the student, leaning toward the student. This occurred particularly early, in the first week of class.

c. Touching, working on their projects - Although standard art teaching practice has it that a teacher should not personally work on a student project, but only make suggestions and draw the student out, Mrs. Armitage often works directly on student projects for varying periods of time, one to fifteen minutes even depending on the need.

d. Using their tools - Mrs. Armitage uses a student's pencil or charcoal or even sometimes an oily paint brush although this means soiling her hands and possibly her clothing, during the course of the day.

e. Proximity to student - Through her movement and contact, Mrs. Armitage remains in close physical proximity to the student throughout most of the period.

f. Eye contact - The teacher often looks at individual students very directly and studies their faces from behind her eye-glasses when she talks to them.

g. Pattern of mobility - Because of her continuous movement from student to student around the room and back again, a connecting line is drawn in a way analogous to the incident of the yarn unravelling at Havelock School.

4. Student movement into teacher territory - This occurs particularly if the teacher has been absent from a particular student longer than usual. This indicated to me a sense of response on the part of the students to the teacher's invitation to share her ground.

a. Her desk - The student may move to the teacher's desk and actually sit in her chair, on her desk, or simply move toward her if she

happens to be seated there.

b. Direct physical contact - Three incidents were noted in particular: rapping the teacher on her head with a paper, for which the student was reprimanded, lifting the teacher off the floor in her chair, likewise reprimanded, and turning off lights as the student left the common territory, checking back and receiving a look of reprimand. There was no hostility in any of the incidents, and they appeared to me to be attempts at contact, eliciting response from the teacher towards the person initiating them.

5. The room divider - The room is divided into two parts by a large, high cabinet divider. Students sit on either side, in or out of the teacher's line of view. After a couple of weeks, this freedom wears itself out, and I observed that they most often all seat themselves in front of the divider. This divider seemed to represent symbolically a trust and respect in a way for a degree of student privacy. The trust was at first unmerited, as in two incidents: a student's kite was ripped while being assembled, and an old project was destroyed behind the divider on two occasions. As privacy, the area seemed to serve as a place for quiet withdrawal for a student concentrating or wishing to discuss something with a friend, often while working.

6. The keys - A set of keys usually lies on the teacher's desk top. Whenever one of the students wants to open one of the two locked cabinets, he or she almost ritually asks Mrs. Armitage if they can borrow the keys for such and such, or she will tell them to get the keys and open a cabinet. They do, lock the cabinet which is within five steps easily of the desk and return the keys to her desk. This may happen several times during one period. The keys seem to

symbolize "us against them", "our room", a sense of mutuality.

7. Access to teacher's desk - The students have free access to the teacher's desk and are told and shown tools found therein, which seemed to again indicate trust on the part of the teacher, confidence on the part of the student about this area which in a regular classroom is often the inviolable and secret territory of the teacher. This lends itself to the sense the "We have a conspiracy and knowledge of interior depths which outsiders do not."

8. Invasion of territory by outsiders - There seems to be a daily considerable traffic flow of outsiders, including teachers, counsellors, a health nurse, former students (one with wife and new baby), students from others' classes to borrow or visit with either students within the room or the teacher. Much borrowing of equipment from classroom to classroom occurs. One has the impression of a communal society wherein "What's mine is yours and I hope you bring it back; but if you don't, I'll pick it up next year when I need it."

B. Teacher-to-student interaction, indirect communication - These interactions do not relate to physical territory and refer to intellectual activity and verbal communication.

1. Knowledge of students - During the period Mrs. Armitage seems to elicit from the students a good deal of personal information. She may ask other students as she did about Carl, "Do you know anything that may be bothering Carl today? Is there anything going on outside school or at home that's upsetting him?" This serves to invite this sort of communication even though the knowledge she receives may not relate to Carl.

2. Constant presence to students verbally - Talk, conver-

sation, verbal communication of any sort will invite like response.

a. Conversing with former students - This indicates to the students within the class that they have a place in the teacher's reality outside the class-room situation.

b. Conversing with outsiders - This indicates again a willingness and openess to communication generally.

c. Talk directed toward other students within the room - Naturally if Mrs. Armitage will talk to former students, outsiders, and to Carl about his problem, she will talk to me also if I need to, is the assumption by the student.

d. Talk of outside situations irrelevant to these students or their projects - as talk about what happened to one of last year's students when he got too far out-of-line.

3. Laughing, joking with student - This is done skillfully by this experienced teacher, and will be commented on further. As one student described it, "If she can't laugh at a good joke, then there's no way..." Again this seemed to be conducive to a sense of mutuality.

4. Varied tone of voice - friendly to angry. This was always appropriate to the situation, but indicated a genuine reponse to the student, as when two students were making a mess of oil paint and turpentine at the sink and she raised her voice in exasperation, "Well, clean it up! What're you going to do, just leave a mess?" As one student commented in interview, "She sounds so sincere. Her voice." The tone of her voice is generally insistent, sometimes argumentative, sometimes complaining, often used to "give them heck". She may raise her voice to stop "fooling around" and thereby eliminate horseplay which she knows will lead to conflict. She verbally insists on their

working on something, even if it is card-playing, as a method of stopping trouble before it begins. Sometimes she will verbally tell a student to "just relax for a few minutes", giving official permission to doing nothing but not to be mistaken for fooling around.

C. Student-to-teacher interaction - indirect communication. This is usually verbal.

1. Nature of the student - These students often converse freely, possibly as a learned compensatory technique for non-academic ability. It was also seen as an attempt to make contact, to get dialogic response.

2. Frequent conversation irrelevant to the topic - In this way the teacher may learn a good deal about the student while he/she is trying to distract the teacher from the project at hand.

3. Occasional misbehavior - As in the case of Carl, he was deliberately and obviously talking back to and being rude to the teacher, which she recognized as a need for personal communication about problems he was feeling inside, and which she took up responsively.

Direct Means - Primarily verbal, these are commonly understood in the teaching profession and will be mentioned only briefly.

A. Teacher-to-student communication. This is both verbal and direct. In this class, this material is clearly set out and emphasized so there is no guessing as to where the teacher stands.

1. Day 1, rule setting. This is clear, brief, and to-the point. Rules include:

a. Leave the decrepit potter's wheel alone.

b. Leave the room only with permission.

c. Don't be rude to each other or about each other's projects. "Do it only if you want it done to you."

d. No fooling around.

There is the sense here that everything is open to the student; all materials are shown to students as to location and description.

2. The projects - These are clearly outlined on Day 1, as well as the manner in which they will be marked. Further, they serve as one of two primary means for dialogue throughout the session.

3. Personal problems - As the second of two primary means for dialogue, this was established on Day 1 in three ways. First Mr. Jones, the principal, appeared in the classroom to make an announcement of reproach regarding student indiscretion. When he left, two boys stated that he was looking directly at them. Mrs. Armitage responded directly by saying that wasn't so, and some discussion followed about the possible consequences of the students' breaking the rule in question. Mrs. Armitage was frank and honest in her appraisal of what the principal maybe could and could not do to them if they broke the rule. She encouraged their comments until the questioning was satisfied, establishing an atmosphere of personal problems as important. Second, as projects were outlined, there was a brief discussion about "bottle-picking" for profit in order to pay for some of the projects. This communicates a realistic concern for their financial situation, as some students here are really poor. Later the teacher confided to me that she doesn't collect a lot of the money, although it is recorded and posted as to "who owes what". Third, as Day 1 progressed she engaged Roger in discussion as to whether or not he had a job, how much he was

making, etc., and she also gave an ear to Lila's telling her about her dog and puppies and family situation, which was incidentally not in the form of a problem.

B. Student-to-teacher communication - On an official level, this was directed to three areas.

1. About the projects - To discuss one's project will always engage the teacher in verbal communication.

2. About personal problems - This has been clearly established as acceptable by the teacher.

3. Territory - One can always communicate verbally regarding the territory, as discussed previously.

To summarize, in every way, there seemed to be here a sense that encounter, talking, meeting was most important. Throughout, I had the feeling that this was more important than the project - or indeed was the real project; and later I will discuss how this was both the strength and the weakness of this observational setting for purposes of Buberian illustration.

Interview with Students, Teacher and Principal

At Primrose School, at the conclusion of my observation, I checked the responses of the students, the teacher, and the principal for their perception of what was happening in this classroom.

Student Replies

The student replies indicated they felt Mrs. Armitage to be "a nice person who is always there to help you. She listens to your problems outside class, even, and they get worked out. She gets involved and is concerned." The boy who said she has such a convincing voice

added, "She's a nice person. If you're nice to her she'll be nice to you. Sometimes she yells, but everyone has their bad days. You get used to teachers yelling at you. With her you don't try to get along with her, you just behave."

She was said to be "more like a friend than a teacher; a teacher orders you around, is one you don't think you can get along with, but you do. Mrs. Armitage comes around and helps you. Another teacher - you have to wait a half hour. This doesn't happen much in other classes. Some teachers just yell at you, give you heck, or one cries, which means she can't handle kids, she's scared of kids."

Asked about how they feel when the teacher touches them, none of the nine students interviewed verbally indicated they were aware of this. They seemed a bit embarrassed, looked at each other, but didn't say anything. If they had any thoughts on this, it was regarded as personal with Mrs. Armitage, not subject to discussion.

There was some confusion as to who bought the supplies. Some thought "Mrs. Armitage had to pay for things, which isn't fair to her." Some thought the supplies were the schools'. They strongly agreed that "Mrs. Armitage doesn't like the kids having to pay for things. She takes care of supplies."

About the keys, they felt this indicated that she trusted them and laughed and said, "She always loses them." as if in on a private, family joke. "If she lends them and something is wrong, she will know who to go to. She doesn't have much to steal in there." They believed the Year Ones would get into everything if it wasn't locked. "Year Twos are more trustworthy. She can depend on them to do things. They grow up more."

As to the condition of the art room, Lila said, "It doesn't have to do with the room, but who is in it."

They sit around her desk "because she asks us to. No one sits on top of her desk. She doesn't allow it."

The main purpose here, they said, was: "fun, arts and crafts, to accomplish your work, communication, to get along with things, people, to get along with others, to help them, to be their friend and teach them how to do things. You help each other. And to do art. Its how we see things. When we give up on things, she doesn't really understand. She keeps after you to make you feel you can do it."

I asked what some of that had to do with art. One said, "When you do art you're communicating with others. Later on you learn how to do it by yourself."

When asked why they could go out of the room so often, Trudy said, "She doesn't want you cooped up in the room too long. You get in trouble."

"Foolin' around is fun. Sometimes it's fun to get in trouble. Foolin' around is making noise, bugging each other, doing things. Until you get in trouble foolin' around is fun. She trusts you until you get in trouble. She'll tell you. She'll probably let you go out again, maybe within limits."

They like people coming into the room to visit. "The kids are okay. Teachers come in and comment to get to know what you're doing and try to make you feel better. Like, Mrs. Armitage can help you. Another teacher doesn't know what they're talking about. But it's okay." Mrs. Armitage works on their projects, one felt, because she

"likes helping you. Another teacher always says to do it yourself. She shows you how to do it."

"What does she think of you?" I ask. They didn't know but said, "Everyone is nice to her. She helps you when you need it. When you don't, she says do it yourself. She doesn't make us depend on her too much."

About joking, in regard to an incident I reminded one student of when Mrs. Armitage had responded positively to a good joke he had made, He elaborated that limits to jokes would be "no swearing, no calling names."

In conclusion, one said, "She thinks about her students more than art. If she cares more about her subject, that's not good. She helps you until you're finished. She won't stop half way through." And as to the class: "It's neat. You feel open. You do what you want as long as it's related to art."

As to the kite building, "it wasn't the best project, some of them didn't fly, but the weiner roast was better than being in school..."

The Teacher

From Mrs. Armitage's side, I heard the following. "These students need almost one-to-one attention; they need a teacher who will sit down and talk to them about their wants and needs, not treating them like a number. There isn't usually enough personal interaction. They will listen to someone they are familiar with. They don't automatically respect a teacher; they have to get to know you."

As to why she asks them to clean up, "please," and why she communicates a sense that they are doing this for her, she said,"They

have to learn that what they use they are responsible for putting away. They won't clean up for themselves. If it's up to them it would be disaster. They don't have a sense of responsibility for materials so much as they will do it for me. The 'please' shows a certain amount of respect for them, rather than doing it because it is demanded. We like politeness from them. We set the example." She loses a lot of things when she is absent. Last fall twelve scissors and twelve rug hooks, her total supply, disappeared when she was away two weeks.

How does she decide who to help and how much? As with a Year 1 student, one who gets frustrated easily,"he may take a knife and slash up his project. The guy starts playing around, maybe the project is too difficult. He won't be doing anything. They quit working and start fooling around with others. Then I step in to show them how it can be done. Some kids expect instant turn out, especially on a repeat project, as Lila on her oil painting. She begins superenthused but she will quit and won't go back to what frustrated her. They are so used to failure, at the first sign of it, they'll quit."

As to the keys. "Last year there was a lot of damage when the doors were not on the cabinets, a lot of vandalism. They would pick the door lock outside. Now I lock up at noon. If I give the keys to someone, they won't be rummaging for them. Sometimes they hide them from me. I lose them a lot. It's a sort of standing joke."

In regard to the kite building, she wanted to check their thinking processes, to see if they would have a plan, some imagination. It began with their suggestions.

As to the paint spilling, she is "used to that and doesn't get too upset about it. "Will has come a long way this year. He began in Year 1

and is definitely a happier person, though he can't sit still. He's really pleased with how he's doing."

As for their leaving the room, "They are going to take a break anyhow. This gives them a break without disturbing the class."

Why is she successful as a teacher? "In a vocational area you can be more relaxed, friendlier. You have time to get to know the student and any subject he brings up. Being interested is the main thing; being willing to spend time talking to them, not at them. They hear enough lectures, being treated as inferior." She tries to equalize. "You sort of know instinctively how far to go. You weigh the giving heck with the kind of student they are. Like problems with projects that Trudy and Jim had weren't their fault. These kids have been yelled at enough. It may be more effective to just sort of talk to them. Some lead you on to get heck just for the attention." Sometimes she goes along with this. One girl in the last class "played right into her lap. She was on a kick about committing suicide and had several teachers all concerned. I told her if she threatened that once more I was going to spank her. The girl did and I turned her over right in class on my lap and spanked her. That was the end of that." (These students are the same size as Mrs. Armitage; many are larger.)

About the condition of the room, she describes it as "disaster, messy, dirty. But to have freedom, you can't be real up-tight about the cleanliness of the room. You could spend too much time cleaning up."

About touching the kids, she feels "a lot of these students need this. They crave affection. They may be totally ignored at home and any contact is desirable."

The Principal

In discussing these students with Mr. Jones, it is apparent that he knows each one well and describes some of their immediate and real problems.

He says that "one of the main things happening here in this class is that a lot of things get aired out; it's a kind of guidance class. Mrs. Armitage does a lot of that, especially for girls. They talk to her more easily than other teachers...As last year when a couple of older girls thought they were pregnant, which they weren't. She will bring in a social worker. She uses her personality to deal with these kids. The boys, too, come back to talk to her. Those who visit go to see her if they have known her...Some teachers are too rigid. Mrs. Armitage is very understanding, pleasant most of the time, though she can be temperamental, but not too much with the kids...

Sometimes a teacher is assigned here against their wishes. In most cases this doesn't work out well...The kids sense this; they don't like it...The rigidity of one teacher was such that the kids would challenge him in his class, coming late, saying things. Once this ended in encounter when the teacher dared the student who didn't back down; it came to blows...

Mrs. Armitage will sit on the steps outside the class and talk to one if he's having trouble. Some of them could give her a lot of trouble..."

To conclude, "Here we know we are teaching students more than subjects. We look after problems as well." Speaking of corporal punishment, he feels that guidance, calling in parents, and Mrs. Armitage's type of counselling are more effective.

CHAPTER V

Problem Restated

I have sought to determine first the characteristics and second the usefulness of Buberian dialogue as evidenced in classroom settings.

Characteristics of Buberian Dialogue Summarized

1. The central characteristic of Buberian dialogue is the meeting of the one with the other, the teacher with the student, not based on generalized notions of the student nor a preconceived idea of the student, but the concrete present reality of a particular student.

Each student is seen as having his own unique identity to realize.

In doing this, the educator imagines him/herself from the other side, the side of the student.

2. The educator does not expect the student to experience this inclusiveness mutually.

3. The character of the teacher as a unified being whose own cry has met response is the teaching.

4. Because this teacher meets the cry of the student as a concrete person, the student experiences trust, confidence.

5. The teacher is the effective selector of the world, the topic of dialogue. This is a recognition of freedom in choice, decision, and again reflects the element of responsibility toward the other.

6. The reality of the concrete present, answering of concrete questions in particular situations is part and parcel of authentic dialogue.

7. The end objective of education is toward 1) realization of likewise unified individuals, capable of turning in response to others,

and 2) toward courageous students who have a sense of their freedom to search the unexplored toward unending creative realization, both in their own lives and in the community of man.

Discussion of the Pilot Study

The pilot study served to reveal that this setting has indeed rich potential for the illustration of various forms of dialogic encounter.

1) The description of the film by Person A, an outsider to the ideas herein, indicates that the setting does have potential for revealing dialogue as expected. Phrases pointing in this direction area: "low-key, non-authoritarian teacher, the teacher trusts her students and they have respect for her; she was helpful to the students, apparently involved to about the right degree, not overly imposing herself on the situation."

2) As Person B reveals, individuals other than myself may see the setting as rich in dialogue, both verbal and non-verbal. Statements underlining this include reference to the students' sharing of tools, studying one another and each others' projects, the teacher's moving to the students, the use of materials (yarn, bags) to involve students with her in the project, the use of the project to communicate teacher concern for the student and the use of clean-up time to reinforce the sense of closeness, teacher with students.

3) Person C, the teacher, reveals that although the teacher in this situation may be drawn unawares into a situation of dialogue (at no time did this teacher use that term or similar terms), the setting is again revealed to have high potential for revealing dialogue by its nature.

She speaks of the students in this setting being very helpful to each other, the need for one-to-one individual work, her attempt to respond to all questions, the need to help them individually because of the time factor and their slowness; they think of her at times as "mother", indicating genuine interpersonal relationship, filling a gap at times in their private lives.

4) Persons D and E have confirmed this reciprocity of dialogue through their positive reactions and also emphasize that dialogue need not be entirely verbal nor understood as such in order to be effective.

Discussion of the Main Setting

Points which emerged from the observation having a bearing on the main problem include the following:

1) The use of territory is brought to attention as a means for interpersonal exchange, and ample examples have been described.

2) Several examples of indirect communication have been revealed as means for interpersonal exchange.

3) The verbal and direct communication has been described.

Usefulness of Buberian Dialogue in the Classroom

In comparing the preceding discussion of the primary setting with the characteristics of Buberian dialogue, I find:

1) As revealed by interviewing the teacher, it is seen that the teacher had by prior decision or intention determined to meet the students each on his/her own ground, as an individual. There was limited general lecturing; each lesson was tailored to the individual who was dealt with on a one-to-one basis as the teacher moved about into student territory, permitted students to have reasonable access to her

territory, and communicated to them both directly and indirectly regarding topics of dialogue initiated both by herself and the student in regard to art projects - or to their personal and private lives.

The students stated, "She thinks about her students more than art. If she cares more about her subject, that's not good."

Mrs. Armitage in interview stated the need for one-to-one attention. The students, she felt, need a teacher who will sit down and talk to them about their wants and needs, not treat them like a number. There isn't usually enough personal interaction. Being interested is the main thing; being willing to spend time talking to them, not at them. "Giving heck" is weighed against the kind of student they are.

Mr. Jones, the principal, summed up: "Here we're teaching students more than subjects."

3. The teacher here did give the impression of being a unified person in the sense discussed previously in this thesis, as one whose own cry has met response and who can then communicate this to others.

4. The students certainly exhibited trust and confidence in the teacher, both during class sessions and later in interview.

5. The teacher was the effective selector of content in four ways: a) in choosing projects of interest and suitability for this group, b) in allowing the students to select their own projects on more than one occasion, c) in having decided that discussion of various topics outside class projects was entirely acceptable for the classroom as being conducive to student development, and d) most significantly, she was seen as setting the overall tone of the classroom as a place for personal interaction.

6. The answering of concrete questions regarding the class

projects and personal concerns was important throughout.

7. The end result of developing likewise unified students capable of turning in response to others can only be conjectured, since this would be a long term and hoped-for outcome. Nevertheless, some statements by students were insightful and promising in this regard:

The purpose of class was said to be "communication, to get along with things, people, to get along with others, to help them, to be their friend and teach them how to do things."

These statements are particularly interesting since at no time did the teacher lecture or make any verbal statement to this effect. It is of secondary interest to note that these insightful comments were made by "learning disabled" students.

In regard to the projects, there was never the suggestion that any project was theirs alone. The teacher seemed to assume joint responsibility for projects, bringing to my mind thoughts of teaching of personal responsibility through the example of responding, not assigning of responsibility.

There was no indication of pity or sympathy in these teacher-student interactions, but more of a sense that if you've got a problem, let's see what you can do about it.

There was no sense of "prying" into personal lives unless a problem arose in class, which Mrs. Armitage seemed to interpret as an invitation to her questioning and concerned involvement.

Still, the students did feel that they were being pushed and encouraged on their projects, as these comments imply:

"When we give up on things she doesn't really understand. She keeps after you to make you feel you can do it." and "She helps you when

you need it. When you don't, she says do it yourself. She doesn't make us depend on her too much. She helps you until you're finished."

The teacher clearly saw herself in charge of and leader of these experiences. There was no suggestion or indication that they should acknowledge her as an individual beyond the limits of rudeness or personal injury.

At the conclusion of my observation, what I have described was seen by myself to be a pulsating, organic orchestration of continuous dialogue in several forms. The person to person interaction, which began with promise, was resolved satisfactorily by the end of the six week session. It is crucial to note that the direction and leadership of the teacher was of prime importance, all other factors keying from this person, in true Buberian style.

Especially appropriate here is the following from Buber:

> Man is like a tree. If you stand in front of a tree and watch it incessantly, to see how it grows, and to see how much it has grown, you will see nothing at all. But tend it all times, prune the runners and keep it free of beetles and worms, and - all in good time - it will come into its growth. It is the same with man: all that is necessary is for him to overcome his obstacles, and he will thrive and grow. But it is not right to examine him hour after hour to see how much has already been added to his stature (Buber, Ten Rungs, Hasidic Sayings, 1978:74).

Finally, the greatest strength of the selected observational setting is in the apparent meeting of the One with the Other. The greatest weakness of the selected setting for the Buberian illustration is in the area of vital exploration into I-Thou dialogue with spiritual forms, or the engrossing immersion into genuine artistic pursuit. This would be fertile ground for futher research but is beyond the limits of this thesis.

Criticisms of Buber

Three important criticisms of Martin Buber are anticipated, insofar as his use as a model for educational practice is concerned, (Moore 1974).

1. His anti-intellectualism. Buber refuses to make any attempts at proof, particularly in dealing with the I-Thou relation and offers simply the philosophical communication of an experience to listeners who are ready to make the experience their own. He rejects any kind of metaphysics as a basis for his faith, which is certainly dramatic exaggeration. He does seek rather to lead us to the lived concrete, to be present and open to the full dimension of the existing situation in which we find ourselves.

2. His idealism. Most frequently heard is that he is too unrealistic and idealistic for most people. Buber believed the contrary, that no place, no factory or home was too humble for the person who is open to authentic dialogue. One may recognize from his own experience that the I-Thou attitude may be found in any walk of life, having to do with a way of being which cuts across economic and intellectual lines. Jean Vanier has referred to genuine dialogue as a dimension of being found among members of his community of retarded adults and among others who live in the margins of our society (Vanier, 1977).

However, there is the whole dimension of the practicalities; reality is that human relationships are difficult at best, as evidenced in Buber's own experience of disagreement with another great humanitarian, Mahatma Gandhi, on the question of a special home for the Jews in Israel. Buber's writings do remain as ideals, in the moral sphere of "love one another".

3. His lack of precision. Again this refers particularly to trying to explain the I-Thou by making an It out of the experience. This is

admittedly a paradox recognized by Buber. He is given in place to dramatic overstatement and exaggeration, as in the particularly poetic I and Thou. However, if the reader's imagination is captured by Buber's dramatic style, he will search out his own understanding, as this thesis attempts to do. That understanding must vary for each person doing so, in keeping with Buber's true intention and genuine I-Thou realization.

In effect, having covered Buber has not solved any problem. The teaching situation demands a practical solution. There may be in every teacher a sense of Buber, but there is always a gap between this ideal and the real situation. While Buber's writings are indeed morally uplifting, they essentially offer nothing new by way of methodology or practical implementation of an I-Thou vision.

It is also true that more recent writers, using such techniques as ethnography, ethnomethodology, and phenomenology, all attempt to expose the I-Thou dimension, through objectively dissembling the I-It known world, through disorientation, by consciously thrusting themselves (or trying to) into unknown dimensions, trying to see anew, to bring about new realization and new awareness, just as Martin Buber envisioned so poetically. I-Thou is not a fixed happening or dimension. It is the undiscovered, to be found, to become. There is not one degree, place, or kind of I-Thou. I-It is indeed history; I-Thou is life in all its wonder and unexpected fulfillment, leading eternally from rung to rung.

Implications for the Classroom Teacher

In pointing to an example of the experience of intensified dialogic relations in a classroom, it is believed that a teacher may be led to

consider implementation and experimentation of his/her own means for improved dialogue and increased sensitization toward the multi-dimensional I-Thou flow which involves both conceptual and perceptual awareness.

To reiterate and rephrase some of the characteristics that I believe Martin Buber would have encouraged:

A teacher must have a burning conviction that from point to point in one's life, realization is possible. This conviction can only come from one's own experience of struggle and realization - perhaps at one time a goal realized, or a success achieved, or a personality change effected. One's own cry from time to time has been met, whether by forces inside, or beyond our understanding. One will also know that this yet always opens up a newer world of struggle - and, yes, realization.

One must have travelled much also - not in the geographical sense, of course, but in the sense of exploring various avenues of human expression and meaning - giving. One will have an attitude of questioning, of searching rather than accepting as final, solutions found by others who have gone before.

One will have a genuine sense of community with all mankind, and believe in the value of each individual, not only the brightest or most artistic.

One will realize each student must find his/her own way ultimately - each has his/her own calling and must also respond in a way unique and uncharted.

One will try to see from where the student stands rather than boxing the student in with one's own solutions. This requires great humility.

One will try to discover the individual student anew, not letting prior analyses and decisions about him/her cloud the possibility of both

the student and oneself discovering a newer person there.

One will know that what he or she really believes about life will show through what one teaches. (If one thinks one's students are useless dullards, or that foreigners moving in are causing the school's problems - the teacher is the teaching.)

One will think of how delicate and important it is to be the selector of the part of the world which will affect one's student. One must question course content, accepting nothing as THE WORD, infallible and unquestionable.

One will begin to insist on student:teacher ratio equal to one's ability to deal with students as individuals.

One will begin to insist on an atmosphere in which one's vocation, if an artist, may be reflected.

One must have first and last an attitude of openness to new possibilities everywhere, knowing that we each move from rung to rung of an endless ladder.

A Third Metaphor of Education

Martin Buber has pointed the way to a "Metaphor of Travel".

> The curriculum is a route over which students will travel under the leadership of an experienced guide and companion. Each traveller will be affected differently by the journey since its effect is at least as much a function of the predilections, intelligence, interests, and intent of the traveller as it is of the contours of the route. This variability is not only inevitable, but wondrous and desirable. Therefore, no effort is made to anticipate the exact nature of the effect on the traveller; but a great effort is made to plot the route so that the journey will be as rich, as fascinating, and as memorable as possible (Pinar, 1975).

This thesis has attempted to illuminate that metaphor under the conditions set by Martin Buber.

Martin Buber did not look for disciples who would follow him and turn his ideas into a new dogma. One such would-be disciple told Buber he followed his philosophy faithfully and considered himself a devout Buberian.

Buber flashed him quizzical glance, and replied, "If you call yourself a Buberian, then you have not understood me!" (Hodes, 1971:152).

Kaufmann acknowledges a personal debt to Buber:

> If Buber places so much stress on what seems obvious to me, one has to ask in fairness whether it would seem so obvious if he had not been so insistent on it. But when every student who comes to my office to speak to me, and everyone who asks a question of me during or after a lecture comes to life for me as an I addressing me and I try to speak not <u>about him</u> but <u>to you</u> - would it be that way but for the influence of Martin Buber? (Buber, 1970:27-28).

To Buber, I leave the last words:

> We live - one must say it over again - in a time in which the great dreams, the great hopes of mankind, have one after another been fulfilled as the caricature of themselves. What is the cause of this massive experience? I know of none save the power of fictitious conviction. This power I call the uneducated quality of the man of this age. Opposed to it stands the education that is true to its age and adjusts to it, the education that leads man to a lived connection with his world and enables him to ascend from there to faithfulness, to standing the test, the authenticating, to responsibility, to decision, to realization (Buber, 1963:105).

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